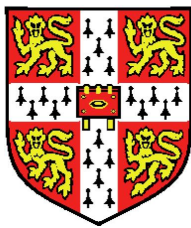# BEAUTIFUL LITTLE MOMENTS

A principally ethnographic study
of eight East Anglian artists' pedagogies

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Presented in fulfilment of the requirements
for the Doctor of Philosophy (Ph.D.) degree

Faculty of Education . University of Cambridge

Declaration

I hereby declare that my dissertation entitled: *Beautiful little moments: A principally ethnographic study of eight East Anglian artists' pedagogies*:

- Is the result of my own work and includes nothing that is the outcome of work done done in collaboration except where specifically indicated in the text.

- Is not substantially the same as any that I have submitted or will be submitting for a degree or diploma or other qualification at this or any other University, except as declared in the Preface and specified in the text.

- Does not exceed the prescribed word limit.

I have also:

- resided in Cambridge for at least three terms.

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- formally applied for examiners to be appointed.

I will keep my contact details up to date using my self-service pages throughout the examination process.

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This dissertation has 76,172 words; excluding the front matter, figures, footnotes, and back matter.

Summary

This research investigates artists' pedagogies to address the limited understanding in the education field of how artists enact their pedagogies, why they value them, and how they describe them. I purposively selected eight people from a UK-based charitable organisation that offers creative projects for children and adults in and beyond schools. I used a principally ethnographic multiphased research design and adopted methods of data collection and analysis from grounded theory to progressively focus on artists' interests that have been overlooked by education research.

In the exploratory phase of research, I conducted 13 participant-led, unstructured interviews with eight artists from the organisation. I progressively focused on salient concepts that emerged from this phase through participant observation and further interviews in subsequent phases. I observed six of the eight artists from the exploratory phase as they facilitated 20 workshops in total across five sites. Each workshop averaged approximately two hours in length. I observed three organisational retreats when these eight artists collectively planned, described and discussed workshops. I attended a daylong conference hosted by the organisation on outdoor learning, which included presentations by two artists I observed. I participated in two artist-led reflective conversations when five artists and three site partners discussed workshops I observed. I conducted seven semi-structured interviews with three partners and three workshop participants.

To represent their pedagogies, I selected three of the five sites for descriptive cases studies that featured four of the eight artists working in outdoor settings. These workshops served, for the most part, nursery and primary school children alongside nursery nurses, teachers, and members of their families such as parents and

grandparents. These four artists member checked these descriptive case studies through additional interviews. I presented a separate framework that interprets themes that emerged in these three descriptive cases. Using a nested case study approach, I included the perspectives of the eight artists who participated in the study to interpret these themes: space, time, material, body, and language. I used a focus group with six of the eight artists, as well as separate interviews with the founder and director, to examine similarities and differences in interpretation and strengthen the trustworthiness of my account.

This research found that these artists attempt to create conditions for open-ended enquiry across five dimensions—space, time, material, body, and language—so that participants experience immersive and pleasurable "beautiful little moments" when they extend possibilities for being in ways that could not have been prescribed or judged. The artists positioned their pedagogies as a critique of a market-driven ethos pervading institutions, particularly schools, that have narrowed opportunities for *being*.

Acknowledgements

Doing a Ph.D. is humbling. One's foundations for relating to the world are torn down and then rebuilt, albeit much more contingently. Ph.D. research is cast as an exercise in developing expertise but becomes an exercise in understanding the scope of what is not known. Later on and with greater distance from this research, I hope to have greater appreciation for how this is two ways of saying the same thing. Today, I am indebted to those who facilitated this process and supported me through it.

In memory of my mother:
Thank you for letting me
go naked to Montessori.

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My grandmother lived on an acre
of untamed land, dense and
twisting and thrilling, where I
would explore as a child. I think
that I was an artist then.

<div align="right">Clark (2010)</div>

A sense of human history as the
history of successive metaphors
would let us see the poet, in the
generic sense of the maker of new
words, the shaper of new
languages, as the vanguard of the
species.

<div align="right">Rorty (1989, p. 20)</div>

That is what love is for. To feel
out of place.

<div align="right">Tweedy (2007)</div>

Chapter 1

Introduction

This educational research examines artist pedagogy. More specifically, this principally ethnographic study makes a contribution to the education field by describing and interpreting the pedagogic vocabularies, values, and methods of eight East Anglian artists in England. At the time of the research, these artists were members of an organisation described as a group of innovative and experienced artists offering creative projects for populations ranging from children to adults in and beyond schools. A description of this organisation's history and the artists included in the study can be found in Appendix A. This research contributes to the education field because the pedagogies of artists have largely been overlooked by education research.

Part of this ethnographic journey towards understanding artist pedagogy included interrogating my personal interest in this field. My pathway towards this research unexpectedly began through an apprenticeship to a chef in France in the late nineties. At the time, I had little cooking experience other than preparing myself frozen dinners, and I could hardly string together a few words in French. But a

young chef-owner of a seafood restaurant in Brittany agreed to apprentice me in exchange for his opportunity to practise English. The chef taught fundamentals such as knife handling and classic sauce foundations, but he was more interested in how I tasted and ate, my willingness to experiment, and the reasons why I wanted to cook for others. I relished the opportunity to engage in this conversation even though I had few culinary skills and little knowledge of French cuisine.

The chef's unconditional interest in how I approached food provided a sense of security and belonging as I faced the uncertainty and possibility of failure that comes with trying to create dishes. Working alongside this chef altered my sensibility. My sensory perception of my surroundings felt unusually heightened, providing an unfamiliar taste of aesthetic experience as Dewey (1934/2005) describes it. I felt part of a creative community for the first time. But this altered sensibility was somewhat painful, raising some problematic questions. Why did I never see myself as someone who might be creative? Why was I so terrified walking into school arts classrooms as a kid? And, why did I consider the arts taught in school, such as drama and painting, the only legitimate opportunities for aesthetic experience? To answer these questions, I focused partially on my schooling, first considering the American Montessori school I attended as a toddler. Montessori schools are oriented towards following the interests of the child, providing materials and support to facilitate their sensory and tactile exploration (Montessori, 1917). In the visual arts, children are provided with one brush and a pot of one paint colour to adorn large pieces of paper in a self-directed fashion. This approach arguably did not help me learn how to mix colours or prudently use paint—skills valued at the traditional primary school I attended later.

A memory in the art classroom of that primary school remains unequivocally clear. My third grade class [the equivalent of Year 4 in United Kingdom (UK) schools], had been tasked by the art teacher to paint in tropical colours two paper cutouts, each shaped like a fish, and then to staple and stuff them with crumpled tissue. I was unaware that the teacher planned to refashion her classroom into a tropical aquarium for a parent-teacher conference that evening. She turned each fish into a mobile and hung them, I would later find out, from a delicate string for judging the worth of each child's contribution. Perhaps in light of my Montessori training, my fish mobile suffered from globs of poorly mixed and muddy brown paint. Needless to say, it did not appear to come from the tropics. Pointing to it during the conference, the teacher told my parents, who later relayed the message to me, that a few special people are born with artistic talent and the rest of us, including me, had little reason to try.

Through that debilitating experience, I unsurprisingly began to see myself as I had been described by my teacher. I believed I was incapable of becoming an artist, and practising conventions associated with being one would be a waste of effort. This misgiving began to extend further, as I doubted whether I was an originator or inventor of any sort. It was not until my culinary apprenticeship in France as a young adult that I developed an alternate view to what Dweck (2006) describes as this *fixed mindset* towards ability. Working incredibly hard in the kitchen, finding ways to overcome challenges, and seeing the rewards, I began to reconsider how Sunday School virtues such as effort and commitment, characteristics of what Dweck (2006) associates with a *growth mindset*, apply to any endeavour.

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For me, this implied a radical shift. I reconsidered what had always felt outside the realm of my own possibility, such as making art, awakening my body to its senses, and more broadly, attempting to make a more distinctive mark on the world. As I reflected on my schooling that sorted out the perceived creative from the uncreative at an early age, I became more interested in education. Specifically, I began to consider how I might create conditions in which others might have the chance to make their distinctive mark on the world. Because of my personal experience, I was particularly motivated to work with others described with crippling terms such as *low ability*, *disadvantaged*, or *at risk*. After my apprenticeship, I returned to Brown University in Providence, Rhode Island, United States (USA) and quit the undergraduate premedicine program in which I was enrolled. Through the Swearer Center for Public Service at Brown, I initiated with others a learning community for teenagers and young artists to explore these emerging questions and concerns.

This community, New Urban Arts, began in 1997 in a storefront studio and has since provided *arts mentoring* to thousands of young people in its first decade.[1] As a complex and nurturing learning community, young artists and educators have delighted in joining teenagers in building relationships of significance whilst engaging in diverse activities ranging from building bikes to baking bread, and making poems to printing posters. Together, they have made messes, explored the unfamiliar, and considered how to play a reparative role in their city and beyond (Hocking, 2011).

Through New Urban Arts, I unexpectedly became involved in a burgeoning international movement of artists turning towards pedagogy. Like-minded artists

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[1]For more information, visit www.newurbanarts.org.

from around the USA discovered New Urban Arts, and we similarly searched for affinities through online forums such as the now defunct Community Arts Network.[2] Throughout my involvement at New Urban Arts, I often confronted the assumption and sometimes made it myself that artists, whomever that ambiguous term might describe, are inherently transformative educators. It may be somewhat surprising for me to sometimes have taken a contrary point of view. Indeed dozens of artists have played a critical role in what I consider to be nothing less than a dramatic transformation in my own life.

Yet I also have been reminded on enough occasions that artists engaged in this work need to critically attend to how and why they attempt particular pedagogies. Despite this need, many of us at New Urban Arts discovered there were few institutionally-provided pathways for artists to consider how to deepen their public engagement from political, ethical, relational, and artistic points of view. Therefore, one of our emerging priorities at New Urban Arts became developing ways for artists to do so. To begin to offer these developmental opportunities, I considered how to describe the pedagogies emerging in the studio and how to provide points of connection and departure for artists as they reflected on their own pedagogies. This effort first culminated in a white paper on aspects of a *sustainable creative practice* (Denmead, 2006). To interpret what I observed and helped to create at New Urban Arts, I argued that trusting and lasting relationships sustain the capacity to engage with the unfamiliar (and vice verse); and, engaging with the unfamiliar is necessary to imagine and create a more equitable and empathetic future.

Peter Hocking, New Urban Arts' founding chair of its board of directors, noted he found my interest in describing artist pedagogy somewhat ironic. He observed

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[2]See www.communityarts.net.

how I had previously attempted to obfuscate ways of describing artist pedagogy in the studio, perhaps attempting to prevent artist vocabularies from prescribing new orthodoxies. This interpretation resonated with me because I had been delighted by the varied and unfamiliar approaches that new cohorts of artists and young people introduced each year. As a result, I feared how entrenched vocabularies could breed conformity and reduce this variation and experimentation. Approaching ten years as its founding director, I even felt the need to leave New Urban Arts so that I did not have a predetermining or overbearing effect on what artists and teenagers opted to do there. In hindsight, I perhaps felt competing interests to describe artist pedagogy and yet also reject those descriptions.

In addition to these competing interests, I also struggled to find vocabularies that seemed fit for the purpose of describing what I observed. Discourses of schooling, with terms such as *curriculum* and *lesson plan*, seemed contrived and shallow to me, placing subject matter and short-term interests ahead of building sustained relationships of significance and engaging with the ineffable. In addition, common terms from art theory and criticism such as *relational aesthetics* (Bourriaud, 2002) and *collective artistic praxis* (Kwon, 2002) felt as unpalatable. They seemed to lack the humility, and perhaps even the humanity, to describe the people and pedagogies in the studio that felt so meaningful to me.

Without words that felt right and some hesitancy towards finding them, I stepped down as the director of New Urban Arts in 2007. I was interested in talking to and observing other artists engaged in similar work, and indeed, in discovering unfamiliar ways of making sense of it. Sarah Meyer, New Urban Arts' Program Director (2005-), noted an apparent spurt in interest in artist pedagogy in the UK and encouraged me to consider going abroad to do this research.

In taking note of this upsurge in the UK, Sarah was observing renewed opportunities for the expanded involvement of artists in education as a result of policies during the New Labour Government (1997-2010). These opportunities included the flagship initiative, Creative Partnerships (CP) administered by Creativity, Culture and Education (CCE), which invested heavily in building relationships between *creative practitioners* and schools located in "areas with significant challenges" in England (CCE, n.d.).

Although noteworthy, the New Labour government's engagement of artists in education was not historically unprecedented in the UK. In 1835, for example, a grant from the British Parliament founded the Normal School of Design, using the model of continental European arts academies, to address the perceived economic threat of French textile design to UK industry. To develop designers more able to compete internationally, apprenticeships to academy artists were viewed as an effective economic strategy (Ashwin, 1975). Fewer than twenty years later, Richard Redgrave, the art-superintendent of the newly formed Department of Science and Art, described the arts as "a refiner and purifier of mankind" that "should be disseminated through all ranks, and taught to all classes of the people" (Ashwin, 1975, p. 43). Following these assumptions, "drawing masters" were introduced into schools to teach "elementary drawing" and to cultivate particular sensibilities among the working classes. In other words, observational drawing, perhaps a habit associated with being bourgeois, was perceived as instrumental in facilitating the working classes' social mobility and integration.

These nineteenth century assumptions and policies prefigure those during the New Labour government at the turn of the twenty-first century. The economic and so-

cial relevance of artists and the arts appear each to have played a role in expanding support and involvement of artists in education during that time. Specifically, fears about the UK's economic competitiveness internationally and the need for new sources of economic growth in light of its declining manufacturing base, as well as a related social interest in promoting wellbeing, have been central. This repeating historical record illustrates the cyclical nature of policy driving the engagement of artists in education.

Artists have also been cyclically drawn to "making work" that has a more pedagogic hue. For example, beginning in the late 1960s, an emerging international arts movement turned away from the lone studio production of objects. Artists from a variety of disciplinary backgrounds moved towards collaborative and site-specific pedagogies with those who may or may not have viewed themselves as members of the *art world* (Becker, 1984).[3] Artists associated with this participatory movement have been described as engaging in dematerialised and less commodifiable artistic pedagogies evident, for example, in performance art (Lippard, 1997). Such efforts might be construed as efforts to escape the market grip of the art world.

Blurring the boundaries between artist and audience, these artists have also attempted to address the perceived exclusiveness of the art world by engaging underrepresented audiences traditionally relegated to more passive forms of participation. Alternatively, these artists have engaged audience members in the co-construction of situated artistic events. Described as stagnating in the 1980s in the USA and the UK, this movement resurged in the 1990s (Goldbard, 2006). Reflecting different points of emphasis, this most recent movement has been described in a multitude of ways, such as: *dialogic art* (Kester, 2004); *new genre*

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[3]Becker (1984) uses art world to describe the network of museums, galleries, critics, and artists among others who determine what constitutes art and who has made it.

public art (Lacy, 1995); *littoral art* (Ross, 2006); *a/r/t/ography* (Springgay et al., 2008); *relational aesthetics* (Bourriaud, 2002); *collective artistic praxis* (Kwon, 2002); and more generally, *socially engaged arts practice*, *community arts*, or *participatory arts*. In this resurgence, the basis for what constitutes a situated and decommodified artistic event continues to be expanded, including, for example, mundane possibilities such as conversations about daily life over a cup of coffee and/or during a walk (Bishop, 2006).

The cyclical emergence of these artistic movements has occurred concurrently with changes in formal schooling in the UK. For example, The Plowden Report in 1967 proposed expanding the primary school curriculum beyond its traditional focus on numeracy and literacy (CACE, 1967). This perhaps opened a pathway for visual artists, poets, musicians, actors, and dancers among others to participate in education during and beyond the traditional school day. However, this *child-centred tradition* with its affinity towards self-expression has faced withering criticism from opposing perspectives. On one hand, it has been critiqued for failing to equip young people to contend with unjust material conditions that limit opportunity (Brehoney, 1992). On the other, it has been admonished for failing to instil and build upon the understanding and appreciation of pre-existing knowledge and heritage (Abbs, 2003). Perhaps in light of these criticisms, the New Labour policy that emerged at the turn of the 21st century introduced new and arguably more ambiguous rhetoric to justify the engagement of artists in education.

To illustrate, a highly influential report by the National Advisory Committee on a Creative and Cultural Education (NACCCE) arguably kicked off the apparent spurt of artists' engagement in education that Sarah noted in the UK. The report advocates for a renewed focus on a *creative and cultural education* (NACCCE,

1999, p. 36, 43). It advocates for a vision of education that allows students to experience more than "discharging feelings", which is an obvious rebuke of the child-centred tradition of the 1960s (NACCCE, 1999, p. 36). Alternatively, a creative and cultural education, the report argues, also gives students "form and meaning" that requires learning from "creative achievements" (NACCCE, 1999, p. 43). In other words, the NACCCE report attempts to distance itself from the rationale for engaging artists in the 1960s and turns partly towards transmitting skills within creative and cultural disciplines. And, it repositions these skills as both socially and economically significant in light of what it perceives as contemporary trends such as globalisation and post-industrialisation (NACCCE, 1999).

This report illustrates that although these policies and their justifications repeat themselves to an extent, there are subtle shifts reflecting the issues and concerns of the time. Moreover, the report itself is perhaps reactionary to the perceived failings of related policies from the past. Therefore, whilst this noted spurt in the UK has historical precedent, the era of the creative practitioner in the early twenty-first century possesses a distinct quality.

When I began this research in 2007, the interest among policymakers in artists' engagement in education appeared to be peaking. However I was surprised by the limited attention education research had devoted to artist pedagogy. Alternatively, I found researchers paying much more attention to creativity as a theoretical concept and navigating the tricky terrain of creative partnerships among artists, teachers, and schools. This focus perhaps reflects the extent to which policymakers were driving the research agenda, and perhaps also the school-centric and theoretical biases of educational research.

Yet education researchers were giving scant attention to what artists were doing and why in ways that might be independent of the interests of creative partnerships. Given my observation that there were few pathways available for artists to consider their pedagogies, this absence illustrated to me that it was a critical moment to research artist pedagogy. Having a background working with artists in the USA, I also felt I had a unique perspective to make this important contribution to artist pedagogy research. I believed this project would be more meaningful to me if I distanced myself from what was already familiar to me in the USA. Therefore, I heeded Sarah's advice and headed to the UK where the engagement of artists in education was thriving to do postgraduate research.

To attempt to make this contribution, I first conducted a quasi-pilot project for my Master of Philosophy degree (M.Phil.) that involved six artist-led interviews with three artists who were members of a local arts organisation. For the doctoral research discussed herein, I returned to this organisation to purposefully sample eight artists who participated in this principally ethnographic research. For my research design, I selected a more descriptive and naturalistic approach. I did so because there was little research evidence to substantiate a theoretical framework from which artist pedagogy might have been deduced and measured. Along these lines, I opted against a more experimental or quantitative approach. I wanted to distinguish this research by focusing on what artists did and why, in their own terms to the extent possible, rather than, for example, examining the meaning of creativity or the qualities of creative partnerships. I aimed to ground this research, as much as possible, in the perspectives of artists working because their pedagogies appear to have been overlooked.

Moreover, I wanted the focus of this study to arise to the extent possible through a flexible, co-constructive research design with artists that drew me towards their interests rather than predetermining them through a theoretical perspective perhaps only tangentially related. My hope was that these findings would provide points of connection and departure for artists considering their pedagogies, as well as support subsequent research that utilised these descriptions, artists' interpretations, and potentially my own theorisation. Within the limits of time and financial resources, I needed to research a small group of artists to meet these aims.

I now want to provide a brief guide to reading this study. This dissertation has seven chapters, including this first introductory one. In the next chapter, I turn to more deeply investigate the contemporary economic and social justifications for the engagement of artists in the UK. Following this background, I review in the third chapter extant empirical research of artist pedagogy, as well as some political and theoretical considerations of pedagogy as a concept. I describe how I turned to different perspectives on pedagogy throughout this research in order to extend my theoretical sensitivity and support principally ethnographic methods of data collection and analysis.

Following this discussion of pedagogy, I then turn to my flexible and inductive research design in the fourth chapter. I discuss how this multiphased research design was undeniably rooted in interpretivist assumptions. I turn largely to American pragmatist thinkers to explicate them. I also discuss drawing throughout this research on overlapping theoretical and methodological interests shared by hermeneutic, phenomenological, and pragmatist thinkers in and across the disciplines of psychology, philosophy, and aesthetics.

The remaining three chapters focus on and discuss my findings. In the fifth chapter, I present three descriptive case studies of four artists working in pairs as they offered workshops for mainly parents, teachers, and children at three different outdoor settings. In the sixth chapter, I thematically present an interpretive framework that presents how eight artists, including the four featured in the descriptive cases, interpreted pedagogies put forward during their organisation's workshops. In addition, I turn to theoretical perspectives cited above to separately add my interpretation within and across each theme. In the seventh and final chapter, I discuss how these findings relate to extant research on artist pedagogy and to the economic and social justifications discussed earlier. I also propose possible pathways for new research based on these findings.

To begin, I now turn to discuss in greater detail the background for this research, namely this distinctive time in which creative practitioners have been increasingly engaged pedagogically in and beyond UK schools.

Chapter 2

Background

In the previous chapter, I described how the expanded engagement of artists in education drew me to the UK to do postgraduate research on artist pedagogy. I introduced how this engagement of artists was not historically unprecedented and yet also reflected particular issues and concerns of its time. In this chapter, I investigate more deeply UK policies beginning in the late 1990s that justified engaging artists in education. I begin with briefly reviewing the seminal *All Our Futures* report, often credited with renewing the allure of creativity and culture in UK education (NACCCE, 1999). Through a review of the concepts underlying subsequent policies and initiatives, I then suggest artists have been primarily engaged to train a creative workforce and promote wellbeing. I conclude by arguing that artists have been placed in somewhat ambiguous economic and social agendas at odds with one another.

2.1 A creative and cultural education

Artists often become key protagonists in educational strategies intended to move beyond a limited focus on literacy and numeracy. Developing such an expanded strategy was the charge of the NACCCE when it was commissioned in 1999. The aim of this commission was to develop models of formal and informal education that promoted economic prosperity and social cohesion in the UK, much like the noted 19th and 20th century arts education policies that preceded it. To meet this aim, the committee produced an *All Our Futures* report that proposed *a creative and cultural education* that partly relied on engaging artists, among others, in and beyond schools (NACCCE, 1999).

The report's proposed engagement of artists broadened their remit beyond developing students' skills within artistic disciplines per se and focused alternatively on a transdisciplinary interest in creative development. *All Our Futures* suggests the aim of a creative education is "to develop young people's capacities for original ideas and action" (NACCCE, 1999, p. 5). More recently, creative education has been referred to as *creative learning*, which more broadly describes artists' contributions to school change and classroom pedagogy (Sefton-Green, 2008, p. 8).

As a part of transforming schools to prepare young people for life and work in the 21st century, Sefton-Green (2008) argues that creative learning stands "for a set of values focused around developing individual potential ... with an emphasis on authentic 'deep' educational experiences" (p. 12). This concept is longstanding in education and is similar to *engagement* (Hart, 1998; Bennett et al., 1984) and *absorption* (Armstrong, 1980). These concepts describe moments in the classroom when students are emotionally invested in directing tasks. These moments con-

trast with disinterested busywork or students passively bending to the external demands of the teacher or curriculum.

In addition to developing capacities for original ideas and action through absorbed activities, expanding the educational remit beyond literacy and numeracy historically has included social and cultural aims. These aims have been used to justify the engagement of artists. A *cultural education* proposed in *All Our Futures* reflects an interest in multiculturalism to contend with a "cultural profile" that "widened enormously" over the previous three decades in the UK (NACCCE, 1999, p. 23). A cultural education was proposed to balance interests in celebrating a nation's cultural achievements whilst preparing young people for participating in the "growing interaction between world cultures" (NACCCE, 1999, p. 24). Like the rhetorical shift from creative education to creative learning, the Culture and Learning Consortium (CLC) has proposed a similar shift from cultural education to *cultural learning* (CLC, 2008). Cultural learning places more emphasis on widespread engagement with artworks representing cultural achievement and heritage than it does on multiculturalism (CLC, 2008). As the NACCCE report was written before the 9/11 and 7/7 terrorist events, the emphasis on cultural achievement and heritage may reflect the declining political appetite for multiculturalism due to fears about homegrown terrorism and ethnically-motivated isolationism emerging with the 2008 global recession (Message, 2009).

New policies, strategies, and organisations have been established to promote creative and cultural learning no matter its multiple meanings. With significant government investment, *Creativity, Culture and Education* (CCE) was formed to "generate transformational cultural and creative programmes for children and young people across England" (CCE, n.d.). CCE's flagship initiative, Creative Partner-

ships, invested in relationships between *creative practitioners* and schools located in "areas with significant challenges" in England (CCE, n.d.).

The term creative practitioner is ambiguous much like creative and cultural learning. It appears intended to be more inclusive than artist, referring more broadly to those who work in sectors within the *creative industries* outlined in Figure 2.1. To illustrate the importance of these workers, the Department of Culture, Media, and Sport put forward a plan to create 5,000 apprenticeships with creative practitioners (DCMS, 2008), although this initiative stalled due to the global recession (Bewick, 2009).
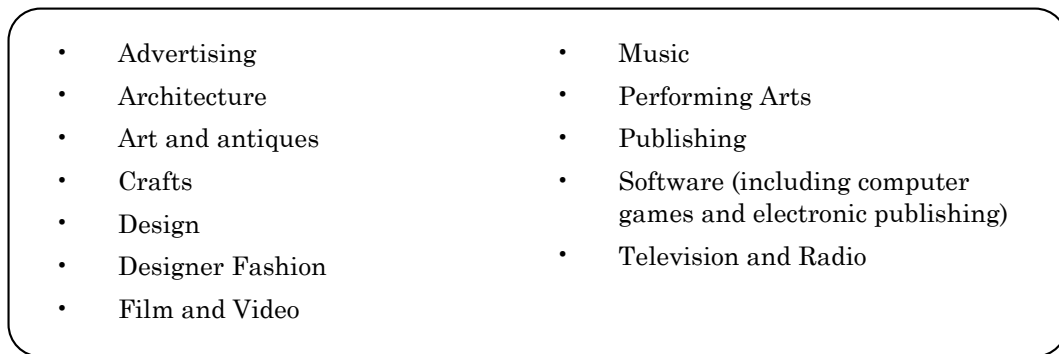
- Advertising
- Architecture
- Art and antiques
- Crafts
- Design
- Designer Fashion
- Film and Video

- Music
- Performing Arts
- Publishing
- Software (including computer games and electronic publishing)
- Television and Radio

Figure 2.1: Creative industries as defined by DCMS (2008)

Several other strategies have been developed to promote creative and cultural learning. Another CCE initiative, *Find Your Talent*, was launched to ensure that children, no matter their background, accessed at least five hours per week of "high quality culture" in and out of school (CCE, n.d.). To further support efforts inside schools, the Qualifications and Curriculum Authority (QCA) developed *Creativity: Find it, promote it* to share curriculum development materials and teaching methods across the curriculum (QCA, 2004). *Creative development* was also introduced as one of six *Early Learning Goals* for the Foundation Stage (DCSF, 2008).

The Office for Standards in Education also began to examine the promotion of creative learning in schools in its report, *Expecting the unexpected* (Ofsted, 2003). The House of Commons Committee on Skills and Education called CP to develop training that further professionalised creative practitioners partnering with teachers in schools (HCESC, 2007). The committee made this call despite little extant research into what creative practitioners do or why. This lack of understanding provides one justification for this research. Namely, research on artist pedagogy might contribute to a needed debate regarding what it means for artists to engage others professionally or even if professionalism is a suitable term.

Even without this understanding of the pedagogies of creative practitioners, the Arts Council England (ACE, 2007) argues that creative practitioners:

> bring a new approach. They have different expectations of young people and when these are set high, the children rise to the challenge, frequently to the astonishment of their teachers. They bring a different language and a different practice, which stretches and challenges the teaching staff and young people. (p. 2)

I argue that creative practitioners are admired for these so-called new approaches because they are perceived to:

1. Develop a *creative* rather than *industrial workforce* which is no longer needed; and,

2. Contribute to the emotional, physical, and social *wellbeing* of children and young people.

To examine these two justifications, I first turn to the economic agenda and then the social one.

2.2 Developing a 21st century workforce

In the previous section, I noted that policymakers' interest in creative practitioners developing young people's capacity for original ideas and action and contributing to school change has renewed the engagement of UK artists in schools. In this section, I explore the underlying economic rationale for this interest and its relationship to artist pedagogy. To begin, I discuss in greater detail the conceptualisation and influence of the creative industries.

2.2.1 Remaining competitive through creativity

Upon unseating the Tory government in 1997, the New Labour government (1997—2010) proposed an economic development strategy partly centred on creativity. This strategy is evident in a seminal document produced by DCMS (1998) that conceptualised multiple sectors within one umbrella industry called the *creative industries*. DCMS (2001) described these sectors as having:

> their origin in individual creativity, skill and talent. They also have a potential to create wealth and jobs through developing and exploiting intellectual property. (p. 4)

The notion that the creative industries sector can stir wealth and job creation has arisen out of postindustrial economic theories (e.g. Bell, 1973). These theories confront how so-called advanced economies must confront their declining manufacturing bases to generate economic growth and to address the competitiveness of so-called developing economies including China and India. The Work Foundation (TWF) proposes one strategy whereby the UK exploits its presumed competitive advantage of human capital to generate new intellectual property and deliver it to the marketplace in unprecedented ways (TWF, 2007).

By conjoining these multiple sectors under one umbrella, the creative industries sector became the largest economic sector in relation to the UK's overall gross domestic product (GDP) in 2006 (TWF, 2007). However, economic data to support this claim, provided in Figure 2.2, have been critiqued. Software, television, and radio have accounted for two-thirds of the creative industries' annual economic output (TWF, 2007, p. 32). In the USA, Howkins (2002) estimates that the traditionally defined arts sector (i.e. art, music, performing arts) only comprises two per cent of its economic output. Hesmondhalgh (2007) therefore argues that coupling these sectors has overshadowed the disproportionate economic role played by a few and has falsely inflated the economic significance of others, particularly the arts. On conceptual grounds, others argue that creative activity is present in any industry, therefore all industries might be considered creative (Galloway & Dunlop, 2007; Pratt, 2004; Bilton & Leary, 2002).

Nonetheless, the logic of the creative industries argues that the growth of advanced economies relies on further developing human capital to create jobs and wealth through intellectual property. To explain this logic and its implications for education, in the next section I review characteristics ascribed to the creative workforce.

2.2.2   The need for a creative workforce

In the previous section, I introduced the perceived—and perhaps manufactured—economic significance of the creative industries. To work within the creative industries, a *creative workforce* has been conceived. It is needed to provide the original ideas and actions that contribute to economic growth. Below I examine

The creative industries:

- Accounted for 6.4 per cent of national gross value added (GVA) in 2006, contributing £57.3 billion to the British economy, excluding craft and design

- Grew by an average of four per cent a year between 1997 and 2006, compared to an average of three per cent for the whole of the economy over the same period

- Exported an estimated £14.6 billion in goods and services in 2005, accounting for 4.5 per cent of all exports

- Increased in employment from 1.6 million in 1997 to 2 million in 2007, twice the average growth rate in employment over the same period

- Generated over £40 billion in salaries and wages in 2006, with support staff in creative industries earning an extra £16.8 billion. Overall, this accounted for 9.6 per cent of all UK earnings.

Figure 2.2: Economic figures of the creative industries (DCMS, 2009)

more deeply the characteristics of this newly described workforce before turning to its implications for engaging artists in education.

To spur economic growth, TWF argues that this creative workforce is necessary to meet the changing structure of demand in consumer-driven economies (TWF, 2007). Shifts in consumption have been driven by relatively wealthier and more educated consumers aspiring to meet "complex psychological and emotional needs" now that their material needs have been met (TWF, 2007, p. 17). This consumption is evident in the fact that UK households spent more on leisure than on food for the first time in 1997 (ACE, 2007, p. 72).

New patterns of consumption also feature consumers drawn to the symbolic meaning of goods and experiences rather than simply their material properties. Consumers increasingly buy shoes for what their appearance signifies about them as individuals rather than simply how they fit or function. As a result, the production of symbolic meaning is considered to have greater economic significance. This significance expands the perceived economic role of workers who produce symbolic meaning—workers including those found within the creative industries.

The changing structure of demand also refers to ways in which consumers use different technologies "to bring the flow of media more fully under their control and to interact with other users" (Jenkins, 2004, p. 37). The once traditional roles of the producer and the consumer, Deuze (2007) argues, are becoming "(to some extent) interchangeable and (at the very least) interdependent" (p. 250). Empowered by social networking technologies, *prosumers* are envisaged as those who, particularly among the younger set, "increasingly understand culture as something they make, or something they remake and remix and remake" (Lessig, 2004, p. 7). In other words, consumers are not passively bending to the external demands of those selling goods to them, but are adapting, modifying, and inventing these tools.

Based on these assumptions about shifts in demand and the newly empowered prosumer, historically top-down corporate-driven processes become outdated. Instead, more immediate and responsive ways of working become necessary to more efficiently allow for and capitalise on ways consumers generate meaning. Therefore, a workforce trained to participate in the pyramidical structure of management and vocational labour found in traditional corporations, factories, and armies also is less necessary (Deuze, 2007). This updated workforce emphasises "individual and small scale, project-based or collaborative notions of commercial and

non-commercial media production" (Deuze, 2007, p. 249). To allow for divergent thinking that leads to new intellectual property, creative workers must also share knowledge in networks across disciplines (Hartley & Cunningham, 2001).

Given the need for a different type of workforce, TWF (2007) argues that education policy and pedagogy must be updated. In the next section, I discuss how this argument justifies engaging artists in education.

2.2.3 Reskilling the workforce for the future

In the last section, I argued that described shifts in production and consumption have increased the perceived demand for workers capable of producing symbolic meaning and of working within interdisciplinary, small-scale, and nonhierarchical organisations. The perceived economic significance of this creative workforce has led the UK, China, Singapore, and Australia to reconsider educational policy at the dawn of the 21st century (Qidi, 2006; Flew, 2002; Tan & Gopinathan, 2000). This reconsideration has presupposed a "renewed interventionist role for the state in setting 21st-century industry policies", including an "intensive reskilling and education of the population" (Cunningham, 2004, p. 108).

When framing new policies such as the launch of CP, one popular argument is that schools were conceived in the 19th century based on the economic significance of the factory. Modelling the factory itself, state schooling was designed to churn out a workforce to labour in pyramidical organisations doing repetitive, mindless, and physical tasks (NACCCE, 1999, p. 16). The argument then is that formal and informal education must be updated for work in the 21st century, redesigning its structure and delivery to train people for shifting labour practices.

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Sawyer (2006) argues that the development of a creative workforce requires an education that provides "students with opportunities to engage in collaborative knowledge-building activities, through disciplined improvisations" (p. 46). These improvisations might be considered further characteristics of creative learning as noted earlier (Sefton-Green et al., 2008). In other words, students must move beyond passive, disinterested busywork for emotionally-invested and self-directed activities in any discipline.

To reskill future workers, Simonton (2000) argues that creative learning can take place through a wide range of activities across academic disciplines. Creative learning is not seen as the sole purview of the arts, though perhaps it is essential to them. ACE also makes the case that creative practitioners working in and across multiple sectors within the creative industries might effectively facilitate creative learning across disciplines. Their argument may be underpinned by two beliefs:

1. Creative practitioners possess the described transdisciplinary skills of the creative workforce and are well suited to model them for learners through apprenticeship (ACE, 2007, p. 4).

2. Transdisciplinary skills make creative practitioners effective educators, bringing new pedagogies to school classrooms and beyond (ACE, 2007, p. 2).

In the next section, I investigate some possible inconsistencies between these assumptions and how creative practitioners have been engaged in UK schools through CP and supported by ACE. Then I discuss how these potential differences justify research on artist pedagogy.

2.2.4 Are artists fit for this purpose?

To this point, I have argued that the perceived economic significance of the creative industries has justified enlisting creative practitioners in education to model skills of the creative workforce and to introduce new pedagogies in and beyond schools. In addition, I noted how coupling together multiple sectors within the creative industries overshadows the disproportionate economic role played by software, radio, and television, whilst inflating the economic significance of the arts sector.

In this section, I point out a need for artist pedagogy research by illustrating that those engaged through CP have largely come from the less economically significant arts sector. This potential inconsistency raises questions about whether artists are fit for the purpose of developing a creative workforce and whether they would subscribe to that aim.

A review of individuals engaged by CP points to some potential discrepancies between the policy rhetoric and its implementation. Between 2002 and 2006, CP worked with over 2,500 schools and directly employed 3,500 creative practitioners according to a report by the Burns Owens Partnership (BOP, 2006). In its survey of 300 creative practitioners, 70 per cent worked in the visual arts, performance and music sectors. Only "around ten per cent" of partnerships included creative practitioners from so-called commercial companies (BOP, 2006, p. 17). During that period, the BOP report suggests CP primarily partnered those traditionally described as artists, musicians, and performers to work with students, teachers, and schools.

The prevalence of artists, musicians, and performers in CP raises the question whether they are fit to develop a workforce for careers in other sectors, such as software and advertising, which are more likely to provide jobs and economic growth. Given its emphasis on workforce development, policies that have spawned creative and cultural learning initiatives seem to lack a critical answer. Although artists, musicians and performers may be fit for such a purpose, existing research has not established how or why, which suggests the need for research.

The BOP report (2006) does acknowledge that CP has struggled to engage creative practitioners from those other sectors for several reasons. First, the report illustrates how there is a larger pool available from the arts, music, and performance sectors (244,000) than those in the film, video, television, and photography sectors (164,000). This point seems to have overlooked the large pool of creative practitioners in more economically significant sectors of the creative industries, particularly the nearly 600,000 employed workers in the software sector and the 253,300 employed workers in the publishing sector as of 2005 (TWF, 2007). Therefore, this argument seems insufficient in explaining why creative practitioners in CP tend to come from the arts, music, and performance sectors.

A second reason the report offers for this imbalance is that CP tended to employ *freelancers* during that period. Because freelancers work flexibly in so-called portfolio careers across a variety of settings, the BOP report (2006, p. 16) suggests they were more able to work for CP. Their flexible work patterns are probably suitable because CP contracts have tended to be part-time and short-term, and therefore more suitable for freelance workers. So there is some indication why those from the arts, music and performance sectors participated in CP from 2002–2006 more than other sectors. One must presume that artists, musicians, and perform-

ers, which I will simply refer to as artists from this point forward, are more likely to be freelancers and that these freelancers were in greater need of employment than those working in the software industry.

A third explanation for the difficulty of engaging creative practitioners other than artists, according to the BOP report (2006, p. 16), is that CP tended to "re-commission" a particular group of creative practitioners rather than use a more open tendering process. This reliance on previously engaged artists was "a natural result of the need for a core of practitioners with strong, detailed understanding of CP", and ensured that CP consistently provided practitioners who were "fully conversant with [its] aims, objectives, needs, and culture" (BOP, 2006, pp. 16–17). The BOP report (2006, p. 18) notes that CP spent nearly half of its creative and cultural spend from 2002 to 2006 on less than 10 per cent of the creative practitioners contracted. Therefore, other creative practitioners would find it difficult to contract with CP unless they had already done so or were affiliated with others already in this close-knit network.

If CP is engaging artists more and providing them the responsibility of training the UK's creative workforce, then I argue it is imperative to understand their pedagogies. In particular, I stress the need for independent research that considers their pedagogies irrespective of CP's aims. Although artists may be fit for developing a creative workforce, there is little independent research that substantiates this claim. Therefore, independent research is needed to contribute to debates about whether artists' pedagogies are consistent with this economic strategy by offering artists' perspectives of what they do and why they do it. Independent research might also invite consideration of aspirations—irrespective of CP's—that artists' pedagogies might support.

There are good reasons to suspect some tension between this creative workforce development strategy and artists' pedagogic interests. O'Connor (2007) argues that although those with fine arts backgrounds have a long history of participating in economic markets, it does not necessarily follow that they assent to the values underpinning the creative industries. I illustrated how the creative industries sector has been conceived to further expand a consumer-driven economy through the commodification of symbolic meaning and producing technologies to empower prosumers. I have also noted in my introduction how artists have turned towards pedagogy as a way to elude the commodifying grasp of the art market. The difference between the creative industries strategy, which hinges upon growth in consumption, and the artists' interests, which involves eluding economic markets that commodify art objects for consumption, suggests tension between artists engaging in education and this creative workforce development aim.

Whilst O'Connor (2007) acknowledges Hartley's (2001) criticism that we must move away from the "elite / mass, art / entertainment, sponsored / commercial, high / trivial distinctions that bedevil thinking about creativity..." (p. 17), O'Connor (2007) argues that these distinctions have arisen out of a tradition of Western artists critiquing capitalist interests in accumulation over and above all other values. Yet I argue that CP rhetoric has not more carefully distinguished between artists' and policymakers' possible interests. Garnham (2005) argues that this ambiguity is a feature of broader creative industries policy and therefore the creative industries:

> serves a specific rhetorical purpose within policy discourse. It serves as a slogan, as a shorthand reference to, and thus mobilises unreflectively, a range of supporting theoretical and political positions. This lack of

> reflexivity is essential to its ideological power. It disguises the very real
> contradictions and empirical weaknesses of the theoretical analyses it
> mobilises, and by so doing helps to mobilise a very disparate and of-
> ten potentially antagonistic coalition of interests around a given policy
> thrust. (pp. 15–16)

Indeed, the ambiguity of the term creative practitioner may be one way of mobil-
ising this potentially disparate and antagonistic coalition. In other words, creative
industries rhetoric encompasses those traditionally identified as artists, craftspeo-
ple, designers, scientists, software engineers, tech entrepreneurs, and media moguls
who possess a wide spectrum of potentially conflicting values and unrelated skills.
By referring to those CP actually tends to engage as creative practitioners rather
than artists, it conflates them, for example, with software engineers.

As a result, CP rhetoric sidesteps having to make the case that may be averse
to artists' interests in education: that artists are key protagonists in expanding
a consumer-driven economy through developing the creative workforce and the
creative industries. The use of ambiguous rhetoric might mitigate resistance put
forward by artists, assuming they would not enlist in this economic agenda if it
was presented more transparently. It is my belief that it is not enough to know if
or how their pedagogies are fit for developing a creative workforce.

It is also important to know why artists engage in this work, and to what extent
their values are or are not consistent with this strategy. And since artists have
been engaged in CP, it is imperative to understand if what they do is consistent
with creative workforce aims. This knowledge can contribute to other research
that might address whether workers in other sectors of the creative industries,
such as software engineers, are fit for the task of developing a creative workforce.

In the next section, I turn to discuss a similar lack of knowledge in regards to the second justification used to engage artists in education, namely promoting wellbeing.

2.3   Promoting wellbeing

In the previous section, I argued that new policies and initiatives have engaged artists to promote creative and cultural learning. The purpose of this learning is to partly transform formal and informal education in order to prepare young people for work in a globally competitive marketplace. In addition to this economic aim, creative and cultural learning policies and initiatives have engaged artists for social purposes. The *All Our Futures* report argues that creative and cultural learning can develop young people's capacity to negotiate the complexities of the rapid cultural change they will produce as creative workers and experience in an increasingly globalised society (NACCCE, 1999). The report goes on to argue that its renewed vision for education is necessary to promote *social cohesion* (NACCCE, 1999). From this perspective, creative and cultural learning encourages respect for individuals with different ethnic backgrounds, which is necessary given young people are living in and creating "rapid times of cultural change and of increasing cultural diversity" (NACCCE, 1999, p. 6).

This emphasis on social cohesion, which arguably arises to an extent out of multiculturalism, has morphed into a broader debate concerning the wellbeing of children in the UK. A shifting political landscape has likely contributed to this debate, which undoubtedly has been shaped by major terrorist events and the xenophobia stemming from a transnational, migratory workforce (Message, 2009). In addition, several publicly scrutinised events involving the abuse and neglect of children

in the UK occurred against a backdrop of increasing anxiety concerning a "toxic childhood" (Palmer, 2007). Fears among adults concerning children's emotional and physical health, sexuality, socialisation, and their increased exposure to technology and consumerism have perhaps been on the rise as noted by Alexander (2007). Therefore, initial concerns about negotiating cultural shifts and diversity have transitioned to include addressing children who are perceived to be increasingly depressed, disaffected, and disengaged in school, at home, and on the streets. During the New Labour government era (1997–2010), addressing these concerns was described in the UK as the wellbeing agenda.

In this section, I discuss how this wellbeing agenda has justified the engagement of artists in education. I first describe in greater detail the mounting perception that young people in the UK have increasingly suffered from psychological disorders and have been the offenders and/or victims of so-called antisocial behaviour. After discussing the educational policy responses, I then review some justifications for engaging artists to support these wellbeing aims.

2.3.1 UK children and their wellbeing

A troubling portrait of the psychological aspects of young people's wellbeing emerged in the 1990s. In 1999, the UK Office for National Statistics conducted a survey of psychological disorders in children and young people, aged 5 and 16. The survey suggested that approximately 10 per cent possessed a mental health problem (Meltzer et al., 2003). For those who care deeply about the suffering of children, the data is difficult to bear. In 2003, suicide, viewed by the World Health Organisation (WHO) as a preventable health problem, accounted for 20 per cent of deaths among UK young people (DfES, 2003). In addition, a study of offending

and victimisation amongst children in mainstream secondary schools found that 46 per cent reported being the victim of some kind of offence in the prior 12 months (DfES, 2003).

A well-cited UNICEF report (2007) also established an international league table of children and young people's wellbeing that reflected poorly on the UK. In this report, UNICEF conceives children's wellbeing in broad terms as (UNICEF, 2007):

> their health and safety, their material security, their education and socialisation, and their sense of being loved, valued, and included in the families and societies into which they are born. (p. 1)

The report ranked UK children last among advanced economies in areas of the quality of family and peer relationships and exposure to behaviours and risks (UNICEF, 2007). The release of the UNICEF report and other related events received media scrutiny and public attention in the UK. In reaction to this attention, policymakers initiated responses to address this potentially alarming situation. Discussed in the next section, these responses included broadening the remit of schools and extending their services through, in part, partnerships with artists.

2.3.2   Expanding and extending schooling

In the last section, I presented alarming statistics of aspects of children's wellbeing in the UK. In this section, I describe how the New Labour government (1997–2010) broadened the scope of education beyond a focus on literacy and numeracy to address it. The expansion of education's remit is evident in the New Labour government's approach to problems of children's mental health, family breakdown,

1. **Being healthy:** enjoying good physical and mental health and living a healthy lifestyle
2. **Staying safe:** being protected from harm and neglect
3. **Enjoying and achieving:** getting the most out of life and developing the skills for adulthood
4. **Making a positive contribution:** being involved with the community and society and not engaging in anti-social or offending behaviour
5. **Economic wellbeing:** not being prevented by economic disadvantage from achieving their full potential in life

Figure 2.3: Five objectives of ECM (DfES, 2003)

poor academic achievement, cultural fragmentation, antisocial behaviour, and future unemployment. These different problems were viewed as linked and mutually reinforcing.

Policy recommendations that were put forward in the *Every Child Matters* (ECM) report (DfES, 2003) and that were supported legislatively by The Children Act (2004) became highly influential in UK school policy in order to support wellbeing. Through ECM, New Labour outlined five objectives of wellbeing for children to achieve, which are presented in Figure 2.3. Similar to the UNICEF conception of wellbeing, these objectives included physical and mental health, safety, enjoyment, employability, and making a positive contribution to society (DfES, 2003). In the context of schooling, QCA argued that the ECM objectives needed to be reinforced through every aspect of children's activity in and out of school (QCA, 2009). The broadening remit of education under New Labour is evident in this policy's push to consider related aims: improving mental health, protecting children from physical harm in and outside school, encouraging enjoyment, mitigating antisocial behaviour, and improving employability.

One assumption underlying the promotion of the ECM objectives in schools was that academic achievement and wellbeing are positively correlated (e.g. Acheson, 1998). Therefore, the focus on children and young people's social and emotional wellbeing also included raising academic achievement *for all*. Relatedly, varied reasons were cited for poor academic attainment among students both in and outside the school. Examples include: neglect at home (Ofsted, 2008), school bullying (Smith, 2000), being identified as having special educational needs (Clark et al., 1999), and/or ineffective teaching (Ofsted, 2000). QCA (2007) argued that schools needed "passionate and committed subject teaching" to address these challenges. In particular, this teaching needed to offer opportunities for open-ended investigation, creativity, experimentation, teamwork and performance. These suggestions for promoting wellbeing through teaching resonate with descriptions of creative learning noted in the previous section. Therefore, artists might also be perceived as good candidates for enacting passionate and committed teaching that supports both creative workforce development and wellbeing.

In addition to passionate and committed teaching, DfES also introduced Full Service Extended Schools (FSES) to lengthen the school day and expand school services for those described as "socio-economically disadvantaged" (DfES, 2005b). As a part of extending services, the Education and Inspection Act (2006) also articulated that Local Education Authorities (LEA) (National Archives, 2006):

> must, so far as reasonably practicable . . . [provide] educational leisure time activities for persons aged 13 to 19 . . . for the improvement of their wellbeing.

The call to provide additional out-of-school opportunities potentially provided further pathways for artists to promote wellbeing beyond the traditional school day.

In addition to broadening the remit and lengthening the school day, the wellbeing agenda featured the expansion of who was responsible for promoting children and young people's development. DfES introduced a broad *children's workforce*, including public safety workers, health care workers, teachers, and school partners who needed a *common core of skills and knowledge*: effective communication skills, an understanding of child development, multi-agency working, and information sharing (DfES, 2005a). This new children's workforce presumably also included artists.

Before investigating the envisaged role of artists in the wellbeing agenda, I want to discuss how these social and emotional aspects of education have more recently shifted towards an increased focus on happiness.

2.3.3 The focus on happiness

Psychology and economics have recently paid considerable attention to aspects of wellbeing and in particular, happiness. The New Economics Foundation (NEF) has developed indicators for an international table of wellbeing somewhat similar to UNICEF's (2007). The NEF theory of wellbeing focuses on happiness, health, capabilities, and civic engagement (Shah & Marks, 2004). This new emphasis on happiness became more prominent in education. The Social and Emotional Aspects of Learning (SEAL) programme emerged as a national strategy for UK primary and secondary schools. Positive psychology provides the theory for SEAL, arguing that *emotional literacy* and *learned optimism* skills are good for academic achievement and vice verse (DfES, 2005c).

Positive psychology emerged in the USA in the late 1990s. It sprouted out of Seligman and Csikszentmihalyi's (2000) call for psychology to move beyond a myopic focus on pathology—analysing the "victim, the underdog, and the remedial"—towards exploring *human flourishing*. Human flourishing is a conceptual attempt to move happiness beyond hedonism. Seligman and Csikszentmihalyi (2000) attempted to provide the theoretical basis for measuring broader life satisfaction rather than an affect or mood at a particular moment. Viewing happiness as life satisfaction then accounts for the extent to which people feel capable and purposefully engaged in society (Huppert et al., 2005) and feel a sense of accomplishment (Seligman, 2011).

Contributing to a dizzy array of ambiguous terms, positive psychology has put forward influential concepts of *emotional intelligence* (Goleman, 2006), *emotional literacy* (Weare, 2004), *subjective wellbeing* (Seligman et al., 2009), and *flow* (Csikszentmihalyi, 1991). These concepts appear to describe people's awareness of emotions, empathy towards others, a sense of optimism, and the temporary and pleasurable loss of self-awareness when engaged in activities that stretch one's mind and body to the limits. These concepts, particularly flow, resonate with the earlier discussed concepts of creative learning, engagement, and absorption. These concepts illustrate how artists could be considered particularly effective in promoting life satisfaction, because they have been described as offering activities that facilitate "deep" engagement (Sefton-Green et al., 2008).

Positive psychology proponents also have argued that greater emotional intelligence is good for academic achievement and vice verse (Seligman et al., 2009). Therefore, some schools have turned increasingly towards promoting positive psychology. The private Wellington College in Surrey, England recently received

widespread attention for its *happiness classes*. These classes encourage *stillness* and *living in the present* as skills (Wellington College, 2007). Its curriculum also provides classroom activities meant to draw young people's attention to their emotions and how they have coped with challenging situations (Wellington College, 2007).[1]

In state schools, SEAL offers another example. At this point in time, SEAL pedagogy remains somewhat unclear. Anecdotally, my daughter, a reception year pupil at a Church of England, state-run primary school, recently completed a SEAL exercise at home. The SEAL worksheet asked her to write or draw something she has learned and what facilitated this learning. An accompanying pamphlet for parents explained that SEAL helps children "focus on the good feelings and allows them to think clearly about their learning." It adds "when we feel good about ourselves and things we can do well, we become better learners." This exercise illustrates how the correlation between happiness and academic achievement is influencing school pedagogy. With its allowance for writing or drawing, this exercise also points to an interest in the arts as a potential tool for "feeling good about ourselves."

Despite emerging happiness pedagogies in schools, positive psychology and these approaches have been critiqued from multiple perspectives. Philosophically, Miller (2008) argues that positive psychology is theoretically incoherent, a popular self-help movement wrapped up as reputable science and trapped in tautologies (i.e. "If I were happy, I would be happy!"). Drawing on a critique of "therapy culture" (see Füredi, 2003), Craig (2007) argues such an inward focus on emotions is counterproductive, exacerbating children and young people's mental health problems

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[1]See Waite (2007) and "Happiness" (2007) for news coverage.

and overwhelming teachers undertrained to cope with them. Ecclestone & Hayes (2009) lament how a focus on social and emotional aspects of wellbeing might take the place of what they describe as the more important focus on subject knowledge.

In addition, McLaughlin (2008) cautions the extent to which the broader focus on social and emotional aspects of learning take a deficit approach to young people, assuming from the start they have poor mental health without resilience. By contrast, McLaughlin (2008) argues that teacher-pupil relationships, too often ignored in policy and pedagogy, are central to advancing wellbeing. The research evidence offered in support of the SEAL initiative has been critiqued for being taken largely from American contexts (Craig, 2007). This evidence, some argue, is premature and inconsistent in its attempt to establish elusive causal relations between program interventions and changes in wellbeing (Miller, 2008; Craig, 2007). Bearing in mind these criticisms, I now turn to discuss the possible role of artists in promoting wellbeing, including happiness.

2.3.4   Artists enhancing moods and promoting flow

To this point, I have discussed how education policy and pedagogy has attempted to stretch beyond the traditional focus of literacy and numeracy to include a focus on social and emotional aspects of learning. In this section, I discuss how artists have been perceived as partners in promoting wellbeing and the implications of this perception for this research.

The initiatives discussed so far have often cited artists and the arts as central to promoting happiness and wellbeing. The *All Our Futures* report argues that artists and the arts can enable children and young people "to explore and express"

emotions and feelings "in positive and constructive ways" (NACCCE, 1999, p. 24). CP argued that part of its rationale has been to form partnerships between artists and schools to support ECM objectives (ACE, 2007, p. 6). Weare (2000, p. 125), an architect of SEAL, argues that the *expressive arts* are critical to addressing wellbeing by providing immediate experiences of different emotions. Weare (2000) also argues that music is a mood enhancer, and dance might provide opportunities to express feelings nonverbally and develop body awareness.

These expressionist theories have been used to justify arts education in the past and were particularly popular in the UK during the post-war era (Efland, 1990). At the same time, there is little evidence to suggest artists today are turning towards pedagogy for expressionist purposes, and if so, how or if their interests are consistent with the aims of CP and SEAL. Since it is known that artists are being engaged to support the economic aims discussed previously and the social and emotional aims discussed in this section, it is important to know how their interests and approaches align (or not) with these aims.

Sefton-Green (2008, p. 12) theorises that artists are capable of meeting these social and emotional aims because artists promote "authentic, 'deep' educational experiences". Sefton-Green (2008) appears to allude to the ways in which engagement with the arts facilitates flow (Csikszentmihalyi, 1991). If artists are interested and effective in promoting flow, then how they do so would be noteworthy for teachers, researchers, policymakers, and artists alike. It would be significant because there has been a longstanding interest in how pedagogy contributes to sustained, emotionally-invested engagement rather than disinterested busywork (Hart, 1998). Contributing some understanding of how artists' pedagogies facilitate engagement is another possible contribution of my research.

As a part of this wellbeing agenda, artists also have been described as engaging "individuals and communities who are hard to reach through formal education and institutionalised culture" (CLC, 2008, p. 3). In particular, artists are seen as being able to engage those considered to have different learning styles or those identified as having special educational needs. Therefore, artists may be effective partners in supporting social and emotional aspects of learning for all students, particularly those perceived to be disaffected or disengaged from more traditional schooling methods. Direct evidence of these claims is difficult to ascertain (Kinder & Harland, 2004), though evidence of teachers working in the arts provides some support (Finney et al., 2005). This research could contribute to debates concerning how artists might engage students considered hard-to-reach.

In summary, artists have been part of a strategy to promote social and emotional aspects of learning among *all* students. When discussing the economic justification for engaging artists in the previous section, I argued there is little research evidence to substantiate the claim that artists' interests and methods are consistent with those aspirations. The same can be said with respect to the social and emotional goals. Thus, there seems to be a need for research that provides artists' perspectives towards debates concerning what role, if any, their pedagogies play in meeting these social aims. I conclude this chapter by summarising and comparing these economic and social aims and further examine the need for my research.

2.4 Artists placed in a muddle?

In this chapter, I have discussed two prominent justifications for the recent en-

gagement of UK artists in education. First, I described how their pedagogies have been considered effective in changing state sponsored educational systems that were conceived to develop a 19th century workforce once needed for an industrial economy. Second, I suggested these new approaches have been perceived to promote social and emotional aspects of learning through reaching students considered hard to reach through schooling by expressive means. The assumption appears to be that artists can offer creative and cultural learning across a wide range of disciplines that develops flourishing individuals more fully integrated into society through their social and economic participation.

This assumption can be critiqued on multiple levels. The link between psychological aspects of wellbeing and academic achievement is debatable. The Higher Education Research Institute (HERI) recently conducted a national survey of incoming American university students. The survey results suggest American university students are reporting higher levels of poor mental health in comparison to previous years, coupled with an increased sense of what they might achieve academically (HERI, 2010). Pope (2001) also has found that students with higher grades and test scores may be unhappier and lose interest in learning. These findings counter a positive correlation between wellbeing and academic achievement. However, a positive correlation possibly exists in Finland where students ranked highly on the UNICEF's 2007 international table of wellbeing and the 2009 Programme for International Student Assessment (PISA). Therefore, the evidence is inconclusive and perhaps reflects different interpretations of wellbeing within different national borders.

Inconsistencies also emerge when examining the creative workforce and wellbeing agendas side-by-side. Evans & Shaw (2004) have critiqued the creative industries

sector for gentrifying living and working space, further concentrating economic activity in creative clusters and hubs at the expense, for example, of geographic areas with manufacturing as its former economic engine. Oakley (2006, 2004) critiques the creative industries for offering more impermanent working conditions and for underrepresenting minority ethnic groups. The sectors within the creative industries, in short, do not seem to offer a pathway towards greater social cohesion and mobility.

These sectors also do not seem to offer a pathway towards emotional security. One might argue that the creative workforce meets consumers' complex emotional and psychological needs now that their material needs have been met (TWF, 2007, p. 17). However, Debord (1977) takes another view that is relevant to this theory: that the consumptive economy manufactures desire in order to expand consumption. So, the creative workforce introduces the latest and greatest products, dripping in powerful symbolic meaning, to create an ongoing and never quenchable sense of emotional incompleteness, thus escalating unyielding consumption. TWF describes the shift towards meeting these complex needs as economic and social progress. Alternatively, Debord (1977) describes this shift as manipulative and alienating: consumers did not know they possessed these needs until they were made to feel incomplete without having met them. Consumption driven by the creative industries, therefore, could be described as conflicting with notions of emotional security as it is associated with wellbeing.

When comparing the economic and social justifications for engaging artists in education side-by-side, it appears that artists are engaged to some extent in two agendas that are at odds with one another. On the one hand, artists have been charged with developing a creative workforce that expands economic growth by

manufacturing unsatisfiable desire and unyielding consumption. On the other hand, they have been charged with promoting wellbeing so that future workers are more likely to feel like flourishing individuals with a strong sense of optimism and empathy towards others. The inconsistency of these two agendas seems to place artists in a muddle, relying on ambiguous rhetoric to mobilise them though their interests may or may not align with these economic and social aims.

I do not believe it enough to claim that artists bring a new approach that may promote creative and cultural learning towards these economic and social aims, as the Arts Council of England argued. There is little independent research that substantiates this claim. Moreover, it also matters why artists practice particular approaches. Artists' values matter for the same reason there has been sustained educational interest in related concepts of absorption, engagement, and deep, authentic creative learning. The assumption is that one teaches and learns more meaningfully and effectively if one is emotionally invested in the activity at hand. The notion that students are worse off when they are engaged in disinterested busywork imposed from without must extend to teachers and artists. Like students, artists and teachers must find personal meaning and significance in their work. To do so, they must attempt to shape what they are doing in a way that expresses their personal values. Yet research has failed to illustrate whether artists' values are or are not consistent with social and economic aims imposed from without. Therefore, it was critical for this research to examine how and why artists describe their approaches to working in and beyond schools.

As I considered this need, I also believed a theoretical concept would sensitise me towards these interests. I selected pedagogy as that theoretical concept and I turn now to discuss how I extended my understanding of it.

Chapter 3

Pedagogy

In the previous chapter, I argued that there has been little research that considers artists' perspectives on how or why they engage in education. Yet, influential policies and initiatives have claimed that artists bring new approaches towards creative and cultural learning that address social and economic aims. As someone immersed in this field since the late 1990s, I have found that few academic accounts of artists' engagement in education resonate with me. The narrow focus on and theorisation of artists' participation in schooling has been one reason. Jeffery's (2005, p. 84) typology of artists in schools describes them as either *masters*, *provocateurs*, *residents*, or *professionals*. Gradel (2001) provides a slightly different one: *presenting*, *interacting*, *collaborating*, and *master instructional* artists. My experience is that artists resist using typologies that might clearly differentiate or pigeonhole their approaches and that the interests of schooling narrow and subordinate artists' interests and approaches. Therefore, I wanted to deeply describe and interpret the complexity of how and why artists engage others from their perspectives.

I did not have a theory from which I could deduce what artists did and why because there was little research on these topics. Using a more phenomenological approach, I focused on how artists described what they did and how these actions were meaningful to them. I tried to refrain from predetermining what I researched based on assumptions I held about what artists did and why. However, I recognised I needed to make some theoretical assumptions to look for and make sense of what was meaningful to artists. I needed a theoretical perspective that allowed me to research artists' perspectives on what they do and why they do it. I believed that pedagogy allowed me to research how people's values manifest in what they do. Therefore, I selected pedagogy as a broad and flexible theoretical starting point for this research. I engaged in a reflexive process whereby I attempted to become aware of the pedagogic assumptions I was making whilst collecting and analysing data (Hammersley & Atkinson, 2007). I extended my theoretical understanding of pedagogy, thus opening myself up to the perspectives of artists who must have held views different from my own.

In this chapter, I describe how I developed this broad and flexible approach to pedagogy. In particular, I discuss reflections on my pedagogic past and on the literature I reviewed. I now discuss the strategies I used to set the boundaries for this review and then turn to this literature.

3.1 Strategy for literature review

To begin, I partly examined what theoretical concepts I did not want to use to arrive at a broad, flexible theoretical starting point for this pedagogic research. For example, I decided not to approach this research through the lens of creativity. Policies discussed in the previous chapter did have creativity as one of its cen-

tral interests. But creativity had been examined extensively elsewhere (Chappell et al., 2008; Burnard, 2007; Cremin et al., 2006; Burnard et al., 2006; Burnard, 2006; Craft, 2005). This focus on creativity likely reflects the extent to which policies discussed in the previous chapter have driven research. After my M.Phil. study, I suspected that the artists selected for this research were not going to lead me towards creativity. Moreover, the nature of creativity was rarely a topic in the studio at New Urban Arts. Therefore, I looked forward to artists' interests driving this independent research towards an alternative focus.

I decided not to conduct this research with a focus on artist-teacher partnership. Artists partnering in schools has been thoroughly investigated (Hall et al., 2007; Kind et al., 2007; Thomson et al., 2006; Upitis, 2006; Addison & Burgess, 2006; Brice-Heath & Wolf, 2004; Mitchell, 2000). I wanted this independent research to investigate what was most relevant to artists. I wanted to research moments when artists were largely working apart from teachers, independently from the interests and demands of schools. I suspected a strategy that focused on artists not involved in schooling would allow me to focus on aspects of their engagement that other research may have overlooked.

In comparison to creativity and artist-teacher partnership, a focus on artist pedagogy was less prevalent. I felt pedagogy provided a broad and flexible enough concept to allow me to progressively focus on artists' interests (Robson, 2002, p. 493). In addition, pedagogy was useful as a concept for me when I worked with artists at New Urban Arts. I discussed in my introduction how I was interested in providing pathways for artists to deepen and develop their engagement with others. Pedagogy was useful because it allowed artists to consider how and why they attempted to work with young people in the studio. Artists at New Ur-

ban Arts were always curious about other artists' approaches. Documenting and sharing artists' different perspectives and approaches in the studio allowed the artists to consider alternatives. In addition, sharing why artists' approaches were meaningful to them contributed to a sense of belonging in the studio. I think this sharing created a sense of belonging by deepening artists' understanding of why other artists valued doing similar work. The artists could then also consider ways in which their actions could be construed from different perspectives. This consideration led to complex debates about why and how artists might engage others differently. I believed this critical reflection was necessary to deepen the impact of their pedagogies.

Consequently, I believed focusing this research on pedagogy could make similar contributions. In particular, I was interested in how documenting and sharing what artists did and what it meant to them could further coalesce a sense of belonging within a broader community, what might be described as a *community of practice* (Lave & Wenger, 1991). I believed this knowledge could contribute to artists developing a field shared around their interests, not those imposed upon them. Moreover, I thought pedagogic research could contribute to artists overcoming a somewhat parochial understanding of their pedagogies. This parochialism was a particular concern given my impression that there have been few pathways for artists to share and consider pedagogy.

I also recognised that my understanding of pedagogy was limited. Indeed, this understanding emerged through personal experience at New Urban Arts. I never participated in any formal teacher training program and therefore had little familiarity with pedagogic theory. My role as the director of New Urban Arts did not afford opportunities to do much theoretical reflection. Therefore, I held a

somewhat parochial understanding of pedagogy that I wanted to address. Better understanding and extending the boundaries of my own understanding of pedagogy would open me to artists' perspectives that were not my own.

One strategy I used to extend my understanding was to become more aware of the theoretical assumptions perhaps embedded in my approach to New Urban Arts. So I reflected upon how my approach to pedagogy at New Urban Arts emerged. I reconsidered the apprenticeship to a chef, which drew my attention to sociocultural perspectives towards pedagogy. I also reconsidered how the Swearer Center for Public Service at Brown University, which supported me as I founded New Urban Arts, influenced my approach. At the time, the Swearer Center relied on theoretical perspectives such as New England transcendentalism and pragmatism to make sense of how it engaged people in public life. Therefore, I considered revisiting these perspectives as a starting point.

I also wanted to become more aware of unfamiliar ways artists and I could theorise their pedagogies. The literature on pedagogy, practically speaking, is endless. As a result, I needed to set some boundaries for what to consider given the time constraints of doctoral research. I prioritised investigating the use of pedagogy in the UK, and I became more aware that pedagogy is a culturally specific concept with varied meanings. I believed exploring the cultural specificity of pedagogy was particularly important given my position as an American researching pedagogy in the UK. I also wanted to investigate what the limited body of research on artist pedagogy used from a theoretical perspective. From this review, I could then select perspectives others found useful in their research. I revisited my M.Phil. research, which served as a pilot for this study, and decided to further examine phenomenological concepts and models of pedagogy based on this review.

I decided what pedagogic literature not to examine to further delimit this literature review. I chose not to include reviews of the extensive literature on critical pedagogy because there was little indication from my M.Phil. study or other studies that it would be useful here. In addition, I chose not to include reviews on pedagogic literature more narrowly limited to teaching academic subjects in classrooms, such as Shulman's oft-used theorisation of pedagogical content knowledge (Shulman, 1987, 1986). Every indication from my M.Phil. study suggested that the artists sampled for this study would not be concerned with teaching subjects. Moreover, I assumed the sampled artists' pedagogies would only sometimes occur in school classrooms based on my familiarity of the artists' organisation from which I planned to purposively sample. I was aware that pedagogy could lose its relevance when dissociated from teaching academic subjects in classrooms. But I believed otherwise when I began this research and was not sure why. Negotiating this uncertainty and adding to its complexity was part of the aim of this review.

To guide reading this review, I first examine one debate about the use of pedagogy in the UK. Then I review extant literature on artist pedagogy and include a discussion of findings from my M.Phil. research. Finally, I conclude by examining sociocultural, pragmatist, and phenomenological perspectives towards pedagogy. These perspectives provide the broad and flexible starting point for my research design discussed in the next chapter.

3.2 Invigorating pedagogic discourse in the UK

I believed it was important to familiarise myself with pedagogic discourse in the UK because I was an American doing research here. I discovered the UK does not

have a strong tradition of approaching education through a focus on pedagogy. Simon (1981, p. 125) argues that the school tradition in England specifically has failed to develop a comprehensive approach to pedagogy. He describes classroom pedagogy as historically amateurish, anti-intellectual, and untheoretical. In this critique, Simon (1981) conceives pedagogy as the procedural aspects of classroom teaching, its subject matter, and the theories that guide classroom teaching. Pedagogy, as Simon (1981, p. 125) defines it, consists of *curriculum* and *methodology*.

More recently, Alexander (2008) has taken Simon's baton and attempted to invigorate pedagogic discourse in the UK. Similar to Simon, Alexander (2008) describes pedagogy as the *act of classroom teaching* coupled with its *discourse*. More specifically, Alexander (2008) describes classroom teaching as "the immediate context or frame within the act of teaching is set" and "the act itself and its form" (p. 181). Enacting pedagogy includes teachers designing lesson plans and interacting with students. Alexander (2000, p. 551) also argues that ideas and rhetoric at the classroom, policy, and cultural levels discursively shape classroom teaching. He emphasises how discourse shapes particular approaches to and values of teaching.

Alexander (2004) argues that little progress has been made in claiming pedagogy as the starting point for schooling since Simon's (1981) essay. Like Simon (1981), Alexander (2004) suggests that the UK tradition has remained too narrowly focused on procedural aspects of teaching rather than examining why these particular approaches to teaching are valued. In continental Europe, Watkins & Mortimore (1999) argue that the more narrow focus on procedural aspects of teaching is referred to as *didactics*. By contrast, Simon (1981) and Alexander (2004) appear to use pedagogy to theoretically draw attention to the relationship between classroom didactics and discursively-shaped values.

I became more aware that pedagogic research in the UK could be construed as an investigation of subject-based classroom teaching through the review of pedagogic concepts put forward by Alexander (2008). These concepts could be less relevant for artists working in or outside schools who may or may not see themselves teaching subjects such as visual or performing arts. Indeed, Campbell (2010) critiques Alexander's (2008) conception of pedagogy by arguing that it must be broadened to account for "contemporary developments in learning outside the school" (p. 34). This insight assured me that I was seeking broader pedagogic concepts. Considering Alexander's (2008) conception of pedagogy also pushed me to more closely examine the relationship between *action* and *values*, to which I turn next.

3.3 The relationship between action and values

In the previous section, I noted how both Simon (1981) and Alexander (2004) critique the English teaching tradition for failing to consider why education matters and how these values are shaped discursively. At the same time, I argued earlier that pedagogic discourse draws attention to values in ways that are critical to deepening and extending artists' engagement with others based on my experience at New Urban Arts. Therefore, I wanted to interrogate more deeply the assumptions I was making when approaching the relationship between action and values.

Doddington & Hilton (2007, p. xiii) argue that values must be the starting point for any consideration in education because teaching, broadly construed, expresses different visions for what constitutes "the good". Values, in other words, describe what one believes matters. These beliefs inevitably manifest in teaching. Noddings (1991) argues that values are inescapable from teaching, as school teachers

teach and employ values either "thoughtfully and deliberately or mindlessly, by default" (p. 321). Noddings (1991) therefore suggests that teachers and students need opportunities to "analyse their own practices for the values underlying them" (p. 322). As a result, teachers will be in a better position to "make genuine commitments to deliberately chosen values" (Noddings, 1991, p. 322).

By suggesting the need for "genuine commitments", Noddings appears to argue that this process of clarifying values is a way for teachers and students to direct how and why they teach and learn. In other words, teachers and students can determine whether their actions and values express what they believe is good, not what they have been "asked to follow" (Noddings, 1991, p. 321). The opportunity for artists to express their values was my interest because research had not established how artists' values relate to the social and economic aspirations driving their engagement in the UK.

The relationship between pedagogic authorship and values is also a particular concern in the UK education context. Doddington & Hilton (2007, p. xiii) point out that the National Curriculum, which both Simon (1981) and Alexander (2004) consider an aspect of pedagogy, failed to mention any underlying values when it was first published in 1988. Yet the National Curriculum arguably began to centralise values. The National Curriculum may have served to mark a moment when teachers' consideration of values began to feel less necessary or possible, thus reducing teachers to value-less technicians (Hargreaves, 2000; Furlong et al., 2000; Hoyle, 1995). The curriculum may undermine classroom teachers' sense of professionalism by not asking them to consider why education matters and how their values manifest through their didactics.

The potential deprofessionalisation of teachers through the National Curriculum led me to consider the important relationship between pedagogic reflection and authorship. Pedagogic reflection was fundamental to the approach I encouraged at New Urban Arts. Noddings (1991, p. 322) describes values as underlying action and suggests that deliberative reflection can uncover values. Reflection becomes a process of peeling away, unmasking, or scratching at the surface of actions that manifest particular values. This perspective towards reflection intimates that values are somewhat buried and mysterious. Nonetheless, Noddings (1991) argues that pedagogic reflection provides an opportunity for teachers to recalibrate their actions based on their evolving understanding of what constitutes the good in the specific situation they find themselves.

There are alternative perspectives. Henriksson (2007, p. 6) argues that pedagogies reside more deeply in bodies than minds and are therefore somewhat difficult to put into words. From this phenomenological perspective, Henriksson (2007) argues that greater attention must be paid to describing action. At the same time, Bartolomé (1994) critiques the focus on action as a "fetish", particularly among inexperienced teachers. The fetish involves teachers seeking out didactics considered universally effective. Indeed, teachers may feel a practical necessity to find didactics that work given the the disorientation and near impossibility that comes with how much must be managed in a classroom situation (McIntyre & Brown, 1993). Searching for why education matters to teachers and how these values manifests in didactics adds complexity and further uncertainty to what may already feel like an untenable situation. Pedagogic reflection, what McIntyre & Brown (1993) call *practical theorisation*, could create this dissonance; it might highlight the incompatibilities between the actions and values teachers describe (Wertsch, 1998). Doddington & Hilton (2007) add that didactics are "rarely made on the

basis of a single value" (p. xii), which further adds to the complexity of pedagogic reflection.

For my research, I was attuned to the notion that uncovering values and its relationship to action is mysterious. I assumed moving forward that this mystery partly stemmed from the role of values in pedagogy, which is inescapable and inherently complex. Therefore, I was mindful that pedagogic research should wrestle with and present this complexity. An interest in complexity led me away from taxonomies of artist pedagogy, such as Jeffery's (2005) or Gradel's (2001) accounts. It led me towards an interest in representing pedagogy poetically, allowing for metaphor that attempts to grasp at its somewhat elusive characteristics (van Manen, 1990). Representing this complexity would reiterate that any represented actions and values are not the final say that could be effective in any situation. I was seeking to engage in pedagogic research that represented the complexity and the specificity within particular situations that artists confront. I hoped this focus on specificity would provoke others to consider and perhaps author pedagogies most relevant for their values and situations.

The mystery of discovering underlying values might also emerge from the embodied nature of pedagogy. The emerging portrait of pedagogy discussed so far represents actions done with bodies, though these bodies are immersed in discourse, as Alexander (2000) argues, that shapes possibilities for action. Educators such as teachers and artists are immersed in a particular time, place, and discourse as they engage with others. Phenomenologists describe this methodological field as the *lifeworld* (van Manen, 1990). Reflecting upon pedagogy is perhaps an attempt to scratch at the surface of that immersion, thus uncovering how different values manifest in situated action. James (1901) argues, through his immersive theory of

time and continuity, that any effort to represent this situatedness is retrospective. Reflection produces second-hand representations never fully up to the task of capturing what occurred.

The values described through pedagogic research can not be interpreted as causes of action. Therefore, I approached values as the fruit of constructing meaning retrospectively. Attempting to discover why actions were meaningful to artists would not be possible until the actions settled into what Dewey (1938/1998, 1934/2005) describes as *experiences*, or situated events identifiable in the past. The process of values clarification that Noddings (1991) describes, and that I facilitated at New Urban Arts, can be part of preparing, or perhaps refashioning, the body to act in the future in ways that attempt to author one's interpretation of the good. Producing pedagogic research in the UK that is generative for artists was important to me because of the centralisation of pedagogy and the little concern given to artists' values when shaping initiatives to engage them. I wanted to represent the complexity of artists' pedagogies to provide points of connection and departure that provoked artists engaged in similar work.

The way artists described values is also inevitably shaped by the discourses in which they are immersed. The possibility for genuine commitments for which Noddings (1991) advocates is therefore contested. Yet I believed there remained some possibility for them, no matter how remote. If the possibility for genuine authorship was not assumed, then there would be no basis for attempting to engage in or understand the distinctive quality of artists' pedagogies.

In summary, this consideration of action and values allowed me to consider the specificity, complexity, and possibility of pedagogic research. I next review what

is presently known about artist pedagogy. I have argued that there is little known and I now will substantiate that claim.

3.4   Review of research on artist pedagogy

In this section, I turn to discuss existing research on artist pedagogy. This discussion includes my M.Phil. study that examines three East Anglian artists' descriptions of their pedagogies (Denmead, 2008). I present this research thematically and consider key concepts such as the relationships between artists and students, the nature of their collaborative enquiry, and artists' approaches to space, time and material.

Most of the few studies on artist pedagogy have focused on *relationships* between artists and students and how these relationships are different from those often found between teachers and students in traditional classrooms. Some research on artists' engagement in schools has focused on the ways in which artists establish collaborative relationships with students. In particular, this research has described the ways artists establish more dialogic and equal relationships with students through participating alongside students in collaborative enquiry (Pringle, 2008; Galton, 2008). Pringle (2008, p. 44), who focuses exclusively on visual artists (though she does not publish who, how many or why they were selected) describes these artists' approaches as *constructivist*.

Similarly, Burnard & Swann (2010) describe how nearly 30 students in an 18-month long artist-school partnership in the southeast of England value a *collaborative community approach* that provided the opportunity to compose and perform alongside musicians as peers and guiding experts. Griffiths & Woolf (2004)

similarly used the *apprenticeship model* to describe relationships between artists, teachers, and students working in a project across six schools in Nottingham. My M.Phil. research also notes how three artists attempted to establish less authoritative relationships with others whereby they did not prescribe what others might do or how it might be judged (Denmead, 2008). Therefore, much of the early research on artist pedagogy has described artists' tendencies to work alongside participants and engage collaboratively in creative enquiry.

Some research has also focused on the *emotional dimension* to these collaborative relationships. A particular emphasis has been placed on how artists maintain emotional risk without lowering ambiguity.[1] Burnard & Swann (2010) note how young people described musicians and composers as allowing for the emotional "troughs and peaks" that are features of composing and performing music. In a study featuring 11 artists selected for their excellence working in schools across disciplines (e.g. visual arts, documentary filmmaking, music, dance, etc.), Galton (2008) describes artists lowering the risk of failure by expressing their feelings and conveying empathy.

Artists' *structuring situations* in classrooms to maintain ambiguity and to allow for unpredictable and contingent student-led enquiry has also emerged as a theme (Maddock et al., 2007; Cremin, 2006). Whilst acknowledging the emotional difficulty of doing so, Galton (2008) argues this process of allowing for unpredictability juxtaposes traditional classroom didactics such as *guided discovery* (Brown & Campione, 1994) and *cued elicitation* (Edwards & Mercer, 1987). Rather than direct instruction, these *scaffolds* involve teachers leading students towards the discovery of knowledge by providing questions and activities (Greenfield, 1984). Cued elici-

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[1] I am relying on Galton's (2008, pp. 38–39) discussion of Doyle's (1983) analysis of risk and challenge in classroom tasks.

tation prefigures the answers in heavily hinted questions, sometimes only through intonation. Galton (2008) suggests these "teacher-framed" scaffolds lower risk *and* ambiguity by providing clues as to what types of answers and ways of working teachers expect. Based on this emerging body of research, it is known that artists maintain ambiguity but lower risk through not providing clues and conveying understanding of the emotional risk of creative enquiry.

Other research emphasises the *experiential dimension* of artists' pedagogies. Burnard & Swann (2010) describe how students valued the ways in which composers and musicians selected and explored so-called real world sites for composing. Selecting these sites, the authors argued, contributed to their sense of purpose. Composing and performing in sites that are different from the classroom perhaps contributed to this sense of students' purpose. Findings from my M.Phil. research are consistent with this interpretation. I noted how artists described meeting participants where they were and extending from there (Denmead, 2011b). Much like Dewey (1938/1998) suggests, the artists described themselves as acknowledging their participants' interests and then trying to connect activities to them. I also interpreted these artists as describing how they facilitated participants in attempting to suspend customary ways of being in the world and extending themselves in new, unfamiliar directions (Denmead, 2011a).

Research points to the *physical and material dimension* of artists' pedagogies. Burnard & Swann (2010) note the importance of these so-called real world sites or physical spaces that contribute to a sense of purpose when composing and performing. My M.Phil. research describes the introduction of simple materials that might extend participants' ways of using them (Denmead, 2008). Some research has particularly focused on how situations might be physically structured to sup-

port creative learning. The reconsideration of school design had led to orienting spaces around different types of personal and social enquiry. Nair & Fielding (2005) propose designing "caves" in schools for self-directed, independent study; "watercooler spaces" for informal, social interaction; and "campfire spaces" for performing and sharing. To promote creative learning, Loi & Dillon (2006) similarly envision adaptive spatial environments that allow for jolting interventions such as introducing eccentric objects and unfamiliar experiences.

I reviewed research that examines the ways in which teachers, not artists, have been described as supporting creative learning. Jeffrey (2006) observes how teachers alter traditional school boundaries of time and space to allow for unpredictable, rigorous, reflective, and sustained enquiry. Cremin (2006) describes teachers' creative writing practice altering relationships to students and the classroom by drawing attention to their need for more empathetic support through the creative process. Cremin (2006) describes these teachers' increased capacity to tolerate ambiguity when teaching. Research identifies teachers positioning themselves "off-centre stage" (Cremin et al., 2006) and allowing learner-directed enquiry to unfold (Craft et al., 2007).

These four studies examining teacher pedagogies resonate with the artist pedagogies described previously. Although the research on teachers does not necessarily contribute to an understanding of artist pedagogy, it presents a different perspective to the view that artists bring a new and different approach in comparison to teachers. This finding draws attention to what conditions contribute to how those traditionally described as artists and teachers exhibit similar pedagogies. Examining and comparing these conditions is not the focus of this research, but it has informed it. I have tried to avoid casting a pedagogic divide between artists and

teachers as Hall (2010) points out that the boundaries between them are ambiguous and complex. In this sense, findings from my research could be relevant for those traditionally described as teachers and artists, and perhaps others, depending on what is discovered.

In summary, my review of artist pedagogy illustrates that this field of research is emerging. The number, scale and scope of studies thus far have been relatively small. Primary themes emerging from the research include artists working alongside others as they lower risk and maintain ambiguity. In addition, artists address emotional and experiential aspects of the engagement. Much of this research, however, has been supported by and perhaps shaped to some extent by the interests of CP (e.g. Galton, 2008; Pringle, 2008; Griffiths & Woolf, 2004). CP-sponsored research suggested the need for independent research to begin with a broad and flexible starting point to focus on what was meaningful to artists.

I used this literature review to identify theoretical perspectives that could be useful potentially in later stages of this principally ethnographic study. In theorising artist and teacher pedagogy, I concluded that researchers have drawn on theoretical assumptions associated with sociocultural learning theory, progressivism, and phenomenology. For example, *experiential learning* is a tenet of the so-called progressivist pedagogic tradition associated with American pragmatism (Dewey, 1938/1998), as well as sociocultural theories that describe *structuring situations* for learning (Rogoff, 1986). Therefore I decided to focus on extending my theoretical understanding of pedagogy through examining these perspectives. I turn to examine these models and their definitions next.

3.5 Pedagogic models and definitions

In this section, I explore pedagogic models and definitions that I considered potentially useful based on a review of the research on artist pedagogy. The purpose of this exploration was not to find a stable and precise conception of pedagogy. The purpose was to extend my understanding of different and potentially relevant perspectives. To begin, I turn to sociocultural models and definitions before considering them from phenomenological and pragmatist perspectives.

3.5.1 Sociocultural models and definitions

Sociocultural approaches to pedagogy extend consideration beyond a narrow association with the transmission of subject-based knowledge in school classrooms. Watkins & Mortimore (1999) attempt to broaden pedagogy beyond the classroom, describing it as "any conscious activity by one person designed to *enhance learning* in another" (p. 3, my italics). One possible criticism of Watkin and Mortimore's (1999) conception is that it limits pedagogy to what one person is conscious of. One may not always be conscious of what one is doing or why. Its assumption that pedagogy is an activity "designed to enhance" is also complex because this definition suggests pedagogies must be intentionally pre-considered. I would argue that pedagogy is not always pre-planned or designed but is always underway. One's learning never stops.

Daniels (2001) also criticises Watkins and Mortimore's (1999) conception of pedagogy for limiting it to an activity by one person. He argues that pedagogy must be more broadly construed as "forms of *social practice* which shape and form the cognitive, affective, and moral development of individuals" (p. 1, my italics). Daniels

(2001) emphasises individuals' immersion in culture, or a shared way of life, and describes pedagogy as the "social *context* through which cultural reproduction-production takes place" (p. 6, my italics). A focus on social practice and context shifts attention away from the view that knowledge is "acquired". Instead, this sociocultural perspective emphasises the ongoing discovery of *participating in social life* through context (Cole, 1998).

Cole (1998) broadens the understanding of *context* beyond a physical environment to include the range of opportunities for participation in a shared way of life within a particular time and place. Context includes tools, or *artefacts*, that mediate cultural participation. Artefacts refer not only to physical objects such as tools but also to conceptual systems such as beliefs, laws, customs, and language (Cole, 1998). Individual activity partially creates and is partially determined by the historical residue inscribed in artefacts. For example, human beings created the hammer to pound objects and the hammer's design then has physical *affordances* that suggest how it might be used (Gibson, 1977). At the same time, the artefact remains open to being adapted to other uses. The openness of the artefact creates opportunity for individual authorship and cultural change, which I have pointed out is central to assumptions underlying creative and cultural learning.

Relevant in and beyond classrooms, pedagogy from a sociocultural perspective centres on optimally guiding a learner through mediated activity in a way that outpaces development otherwise (Leach & Moon, 2008, p. 5). Vygotsky termed this the *zone of proximal development* (ZPD). Cole (1998) describes ZPD as:

> an environment of educational experience . . . which offers the interpsychological but not yet intrapsychological in order that this development may occur. (p. 111)

The apprenticeship model I described personally experiencing in the restaurant kitchen provides an example of ZPD. The more capable chef guided the less capable apprentice in the use of artefacts until the latter was capable of doing it alone. Conceiving pedagogy through apprenticing in ZPD marks a shift away from teaching as delivery of subject-matter knowledge in what Leach & Moon (2008) have described as behaviourist or symbol processing didactics towards *assisting performance* (Tharp & Gallimore, 1991, p. 46). Greenfield (1984) describes assisting performance as *scaffolding*, which means providing graduated assistance for the less capable to work through activities.

Vygotsky's ZPD appears to suggest osmotic transference from the more capable to the less capable whereby the latter internalises the functions and skills of the former. This dyadic and hierarchical interpretation of ZPD has been refuted (Ivic, 1989; Rogoff et al., 1987). Yet, Tharp & Gallimore (1991) somewhat perpetuate this dyadic hierarchy by referring to the more capable as parents, teachers, peers, and coaches and referring to the "less capable" as children. A deficient view of children assumes historical progression whereby the weaker are guided by the stronger and the younger by the older. The less capable internalises the more capable's skills and functions as they progress towards the better (Cole, 1998).

This dyadic model of pedagogy also does not account for the full complexity of sociocultural views, which may not necessarily arise through a deficit view of the child (Daniels, 2001). An alternative to this dyadic description is a *participatory* model (Rogoff, 1995; Lave & Wenger, 1991). This approach views learning as a (Matusov, 1998, p. 326 cited in Daniels, 2001):

> process of transformation of individual participation in sociocultural
> activity. Transformation of participation involves assuming changed

responsibility for the activity, redefining membership in a community

of practice, and changing the sociocultural practice itself. (p. 41)

A participatory approach then theorises pedagogy as a process of navigating how to participate in a *community of practice*. The community itself is learning through that participation and the requisite participation changes (Lave & Wenger, 1991). Joint or *distributed learning* becomes more vital than individual acquisition of ways of participating in social life. In other words, cultural practice is shared within and across the community (Leach & Moon, 2008, p. 74). Using a participatory focus, pedagogical research might consider *funds of knowledge*, or emerging and valuable resources for participants to drawn upon within communities (Moll & Greenberg, 1990). Moreover, how learning environments are structured and what opportunities for participation exist become increasingly important (Cole, 1998, p. 135). *Structuring situations* then becomes a form of pedagogical assistance much like scaffolding (Rogoff, 1986).

Reviewing the literature on sociocultural perspectives towards pedagogy was particularly useful in helping me understand concepts and assumptions that appeared to be most commonly used to describe artists working alongside others. This perspective also seemed fit for interpreting how the artists in my M.Phil. study described "meeting and extending" their participants, which could be interpreted through the lens of ZPD (Denmead, 2011b). At the same time, the artists in my M.Phil. research did not use any of the terms associated with these sociocultural perspectives. Therefore, I approached data collection and analysis mindful of these potential overlaps and remained open to other theoretical perspectives. I thought phenomenological perspectives could be relevant because my M.Phil. research interpreted artists describing an immersive, almost pretheoretical, way of being. I turn to discuss a phenomenological perspective next.

3.5.2 Phenomenological models and definitions

Phenomenology is used as a term in a variety of ways. It describes a highly technical philosophical method, a specific social science methodology, or more loosely, connotes an inductive, descriptive, and less abstract approach to interpretation that is used across multiple social science methodologies such as grounded theory and ethnography. The latter two uses could be considered problematic in that they deviate from phenomenology as a philosophical method. I tend to think the wide applicability of phenomenology as a theoretical concept illustrates a convergence forced by interdisciplinary ways of thinking. The wide use and applicability of phenomenology recognises the limits of traditional disciplinary boundaries and intellectual tribes. The use of phenomenology to theorise pedagogy provides yet another example.

From a phenomenological perspective, van Manen (1996, p. 2) describes pedagogy as *being among children*. He also describes phenomenology as a "human science" that serves the "practical aims of pedagogy". In other words, phenomenology can also be a tool to describe the lived experience of being among children. Using interpretive reflection can then contribute to ways of being among children that might be more thoughtful and tactful in the future.

Phenomenology features strongly in two European pedagogic traditions in the 20th century. In the Netherlands, *Fenomenologische Pedagogiek* was an intellectual and social movement largely concerned with redressing the atrocities of World War II. This social movement reconsidered how children might be reared into humanness and develop a sense of meaningfulness and positive relationship with themselves and others (van Manen, 1996). In Germany, *Geisteswissenschafitliche Pädaogiek*

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began at the turn of the twentieth century and concerned how to interpret the aims people pursue within educational situations, or indeed, social life (Biesta, 2009). Both conceptions suggest pedagogy's broader applicability than the school classroom. They also shift attention away from the symbol processing or behaviourist forms of teaching described earlier. Alternatively, these two European traditions draw attention to the ways children, and people more broadly, come into being.

Coming into being, or *becoming*, is phenomenologically assisted through attempts at *bracketing*, whereby one tries to set aside "preconscious background assumptions" and assume the perspective of the other (Maso, 2001). One attempts to dispose of one's existing relationship to one's *lifeworld* and enter into a more pretheoretical or primordial state. This return to the *things themselves*, the objects of consciousness, is presumed to allow for discovering unfamiliar ways of being in body, space, time and among others. Bracketing is an attempt to be in the world in a way that is not clouded by one's *natural attitude*, which has been shaped through cultural mediation. Although fully suspending this natural attitude is largely considered impossible, the following list describes characteristics that have been associated with this pretheoretical way of being (Rodaway, 1994, p. 8):

1. Heightened, aesthetic experience (Rodaway, 1994)

2. Meditative thinking (Heidegger, 1966)

3. Wonder (Relph, 1985)

4. Opening (Giorgi, 1970)

5. Surrender (Wolff, 1963)

6. Spiritual discipline (Zimmerman, 1985)

7. Love (Laing, 1964)

For the purposes of this research, I considered how phenomenology draws attention away from the pedagogic discourse of learning towards what Bonnett (2009) describes the a process of *unselving*. Unselving refers to a transitional and transformational state where one leaves behind customary ways of being in the world for unfamiliar ones. People make a new relation to the world in an act of *poieses*. My interest in *unselving* was particularly influenced by my M.Phil. research whereby artists rarely spoke of teaching or acquiring skills. Rather, the artists described facilitating the making of an unfamiliar engagement with the world. I found it useful to reflect on how I had described moments in my life that felt pedagogic in this sense—moments when I openly received otherness and accepted invitations to new places. The apprenticeship to a chef in France, working in the studio at New Urban Arts, and indeed doing this research were all examples. Stepping somewhere unfamiliar, these experiences were pedagogic. They allowed me to feel out of place in a way that was both beautiful and difficult.

To support interpretation, coming into being can be analysed phenomenologically using thematic dimensions such as *spatiality*, *corporeality*, *temporality*, and *relationality* (van Manen, 1996, pp. 101–106). These themes describe individuals' immersion in space, body, time and amidst the company of others. The body is particularly central to phenomenological discourse because lived experience resides there. Merleau-Ponty describes how the body is, as Dall'Alba (2009, p. 44) notes, both the site and source of ambiguity amidst this lifeworld. The body is simultaneously subject and object, possessing the potential to touch and be touched.

The body creates unending possibilities for interpretation because the body is ambiguous and can possess multiple meanings. In phenomenology, there is no fi-

nal say, no final vocabulary or ending truth when describing lived experience even if there were a search for its universal characteristics, or *essences*. Accepting the ambiguity of the body challenges longstanding assumptions in Western philosophy and pedagogy. The body has been distrusted because its imperfect senses distort the truth and its temporary, fleeting needs distract the mind from pursuing universal knowledge. This assumption about the body begets classrooms where children sit still in desks, divorcing their bodies from their minds to acquire verbal-linguistic forms of knowledge. Phenomenology draws pedagogy and pedagogic research towards engaging the whole body and interpreting its ambiguity, contingency, and complexity.

Phenomenology was useful to me in this research because it gave me a broader vocabulary for describing what might be considered pedagogic. It broadens the perspective from being a teacher or student to being human. However, I also struggled with phenomenology because of the density of its original texts written largely from a philosophical perspective. I found pragmatism, discussed next, expresses similar themes but was useful to me because of its clarity and educational focus.

3.5.3 Pragmatist models and definitions

In the United States, John Dewey is the paramount figure in education. William James is less discussed in educational circles even though his psychology theories heavily influences Dewey's pedagogic ones.[2] I found both of their perspectives useful in extending my understanding of pedagogy. Much like the phenomenological lifeworld, James (1901, pp. 104–128) approaches body, time, and space as differ-

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[2]James began teaching the first psychology classes at Harvard in 1875 and later wrote one of the first psychology textbooks, *Principles of Psychology* (1901).

entiable but not separable. James (1901, p. 104-128) also argues the plasticity of the body allows it to change and acquire particular habits. The body can adapt to what is asked of it, and over time, these habits settle into the body and are ready to act without conscious mediation. The old pedagogic standby, "practice makes perfect", could hinge upon James' theory of *habit*.

Building on this theory of habit, Dewey emphasises *learning by doing* with the body. Emphasising an interest in overcoming mind and body separation, Dewey (1938/1998, p. 33) describes this process as "the psychology of occupation" whereby teachers introduce activities in schools that balance the intellectual and practical phases of experience. More recently, this process has been described as *experiential education* (Kolb, 1984). Dewey (1938/1998) goes deeper than describing habit as a fixed way of doing things and argues that every experience that an individual undergoes alters that individual. That change then affects the quality of subsequent experiences.

Much like the sociocultural perspective described previously, experiential education describes an individual immersed in an ongoing and embodied stream of existence, arising out of the past and open to the possibility of the future. Recognising situatedness and possibility for change, Dewey argues that teachers must teach in ways that are not disconnected from students' lives. Dewey (1938/1998, pp. 36–37) presses teachers to create "objective conditions" that tangibly connect to students' "internal ones". This educative *situation*, Dewey (1938/1998) argues, must draw students' interest based on its relevance to their individual pasts and prepare them "for experiences of a deeper and more expansive quality" (p. 47).

Although pragmatism's approach to pedagogy is oriented toward ameliorating the future, it also draws attention to the sedimentary quality of a habituated body. Prefiguring Bourdieu's (1977) habitus, James (1901) recognises that habits become the:

> enormous fly-wheel of society, its most conservative agent... [and is] what keeps us all within the bounds of ordinance, and saves the children of fortune from the envious uprisings of the poor. (p. 121)

Yet, James also emphasises that habit frees up the body to consciously negotiate more difficult and unfamiliar tasks. The possibility for agency and change is largely the basis for Dewey's theory of freedom, which is at the heart of his theory of pedagogy. Dewey (1938) identifies *freedom* as the "power to frame purposes and to execute or carry into effect purposes so framed" (p. 77). He considers freedom as the possibility for the body-mind to consider and construct what is meaningful and to act on those values.

Pedagogically, Dewey considers how to allow people to consider what their *values* are and how they might manifest them through *action*. To create a more just and equitable society, Dewey (1938/1998, p. 85) advocates for individuals, such as students, to become immersed in dialogic *learning communities*, whereby reflective attention can help them focus on how their actions are meaningful. Moreover, this *reflection* considers how individual's values, what one believes to be important in life, inform constructing that meaning. This reflection can help individuals overcome parochial habits by engaging with the *pluralism* inherent in civic life, much like how I described the learning community at New Urban Arts. Reflective dialogue through community participation draws attention to the ways in which meaning is constructed differently. Therefore, Dewey's pedagogy expresses a vision

for a creative and radical democracy as a personal way of life in which individuals open themselves to the complexity and fullness of communicating with others and with difference (Bernstein, 2010, p. 88).

Potentially relevant to research on artist pedagogy, Dewey (1934/2005) also emphasises *aesthetic experience* as a way of forsaking the habituated customs of the past for more purposeful experiences in the future, what I described in phenomenological terms as *becoming*. Viewing aesthetic experience broadly as the heightened sensory engagement with the world and not simply conventions traditionally associated with the art world, Dewey (1934/2005) describes how the body's senses act on the world, are acted upon, and can lead to an experience that feels like an interpenetration of body and that world. For Dewey, aesthetic experience is an "attainment of a period of equilibrium" that also initiates "a new relation to the environment, one that brings with it potency of new adjustments to be made through struggle" (p. 16). In other words, this "time of consummation" is also a period of "beginning anew" (Dewey, 1934/2005, p. 16). Therefore, Greene (2000) argues, that aesthetic experience is at the heart of Dewey's conception of the possibility for freedom because this experience allows for framing new and unfamiliar purposes.

In this sense, it is not surprising that German philosopher Georg Simmel concluded that pragmatism is what "the Americans were able to get out of Nietszche" (as cited in Rorty, 2007, p. 915).[3] Pragmatism draws attention to the ways in which existence is perspectival and contingent and how aesthetic experience can unleash the body's habituated past and allow for individual self-creation. From this pragmatist perspective, pedagogy might be construed as the critical and reflec-

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[3]Rorty (2007) argues that there is no evidence to suggest pragmatists read or were influenced by Nietszche, but their ideas overlap.

tive process through which this self-creation, this becoming in phenomenological terms, occurs.

3.6 Conclusion

In this chapter, I have examined literature on artist pedagogy and extended my understanding of pedagogic debates in the UK and select theoretical perspectives. This review of sociocultural, pragmatist, and phenomenological perspectives drew my attention to the contingency, complexity, and situatedness of pedagogy and its research. I recognised that I was not looking for any clear and universal pedagogic methods in one artist that could be used by other artists. I was researching artists' use of particular methods that possessed particular meanings to them in complex and dynamic social situations. I recognised there was a contentious and somewhat mysterious relationship between action and how meaning arises for artists depending on their values. The literature review on pedagogy also introduced me to some core assumptions and broad themes that could be potentially useful in my data collection and analysis. Phenomenology, pragmatism, and sociocultural perspectives each have different but related points of emphasis: a primordial state of being and becoming; individual freedom and social amelioration; and, cultural change and historical progress. Despite different terms, they share an intersubjective ontology in which life experience, located in the body, arises through an individual's transactions with the world. Each perspective draws attention to the different but inseparable, always changing but never escapable, stuff of the world, such as its space, time, people, and artefacts. Moreover, each perspective emphasises how that engagement is characterised by possibility and ongoing change. For reference, Figure 3.1 on the final side of this chapter presents a visual map of key pedagogic concepts from sociocultural, phenomenological, and pragmatist perspectives.

In exploring these pedagogic concepts and perspectives, I was not looking for a clear definition of pedagogy to use in this research. Instead, I became more aware of some assumptions I was making throughout this research. I approached pedagogy as an engagement with the world that is always underway and characterised by change rather than as something that only occurs in classrooms and seeks the permanent acquisition of knowledge. My research also drew my attention to an interest in representing the complexity and specificity of different artists' pedagogies. Moreover, I became more aware of considering both action and values, even if the relationship between them is contentious and ambiguous. I was neither seeking a precise definition of pedagogy, nor was I interested in using these pedagogic concepts to deduce my description and interpretation of artists' pedagogies from the start. With little independent research, I could not predict the vocabularies artists would use to describe their pedagogies or the theoretical perspectives that could be useful in interpreting them. Therefore, I attempted to bracket, or set aside, the concepts discussed in this chapter, particularly in the early stages of this research. My aim was to examine what artists did, how it was was meaningful to them, and what vocabularies they used to describe their pedagogies. In the next chapter, I turn to discuss the multiphased research design that I used to work towards this aim.
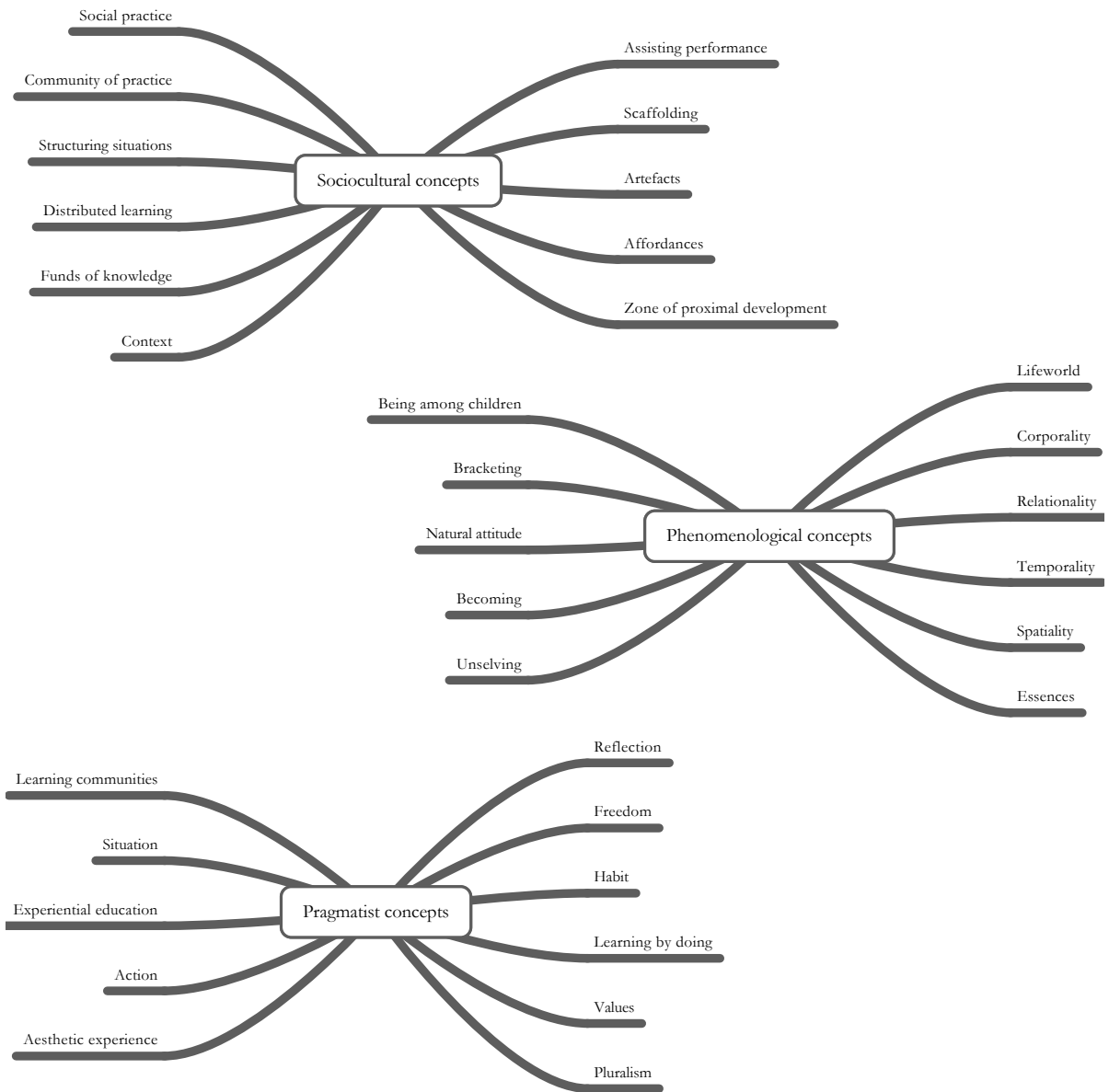
Figure 3.1: Map of reviewed pedagogic concepts

Chapter 4

Research design

To this point, I have discussed the growing engagement of artists in UK education during the New Labour government era (1997—2010). I argued that their engagement arose through an interest in transforming what were perceived as dated educational models through creative and cultural learning that met both social and economic aims. Despite these presumed justifications, I noted that little research had established what artists were doing and why they were doing it from their perspectives. The purpose of this research was to examine both of these dimensions, and I argued that pedagogy was a useful theoretical concept for allowing me to do so.

Exploring phenomenological, sociocultural and pragmatist perspectives, I set out to extend my theoretical sensitivity of pedagogy in ways that would inform a multiphased, principally ethnographic research design. This design set out to provide an understanding of artist pedagogy that focused on what artists did, why they did it, and what words they used to describe it. Understanding artists in this way would contribute new knowledge to the field simply because, as I have argued,

artists' perspectives had been overlooked by independent research. Therefore, to understand artist pedagogy, I settled on the following questions to begin this research:

1. How do artists enact what they do?

2. How do artists describe what they do?

3. How do artists value what they have done?

In this chapter, I discuss the research design I used to address these questions. To guide reading this chapter, I first turn to the pragmatist assumptions underlying this principally ethnographic design. Then, I discuss my methods in an unfolding, multiphased approach that draws on aspects of grounded theory.

In the first phase, I discuss how and why I purposively selected and accessed nine artists from an East Anglian arts organisation. Then, I trace how I approached exploratory ethnographic case studies based on unstructured, artist-led interviews. The purpose of this second exploratory phase was to give rise to artists and their interests that would be theoretically sampled in later phases.

For the third phase, I discuss participant observation and triangulating methods that produced descriptive cases of eight theoretically sampled artists. For purposes of anonymity, I have used pseudonyms for the artists' names. I follow this discussion by explaining my cautious move towards developing a framework, in the fourth phase, that interprets their pedagogies. After concluding with the fifth and final phase of writing this dissertation, I review this research journey and specifically discuss methodological challenges.

To ease reading this chapter, I have provided a timeline of this study in Figure 4.1.

Phase 3: Participant observation
Feb–Jun 2010
Observed 21 workshops across 5 sites, 3 organisational sharing days, 2 artist-led conversations, and 1 conference.

Phase 3: Semi-structured interviews
Feb–Jun 2010
Conducted 7 interviews with 5 participants and partners.

Phase 2: Member check interviewing
Mar 2010
Member checked 1 exploratory case study with 1 artist.

Phase 3: Break
Jun 2010
Stopped fieldwork after signs of saturation.

Phase 3: Writing descriptive cases
Jul-Sep 2010
Completed and shared 3 case drafts with 4 artists

Phase 4: Writing Interpretive framework
Jul 2010–Jun 2011

Phase 4: Member check interviewing
Oct 2010–Feb 2011
Conducted 3 interviews with 5 artists of 3 descriptive cases.

Phase 4: Interviewing
Dec 2010–Jan 2011
Reinterviewed director and founder.

Phase 2: Exploratory interviewing
Feb 2011
Interviewed 1 artist new to study.

Phase 3: Revising descriptive cases
Feb–Mar 2011
Shared revised drafts of descriptive cases with 4 artists.

Phase 1: Access, sampling, & preparing for fieldwork
November 2009

Phase 2: Exploratory interviewing
Nov 2009–Feb 2010
Conducted 12 interviews with 7 artists.

Phase 2: Case studies
Jan–Feb 2010
Completed 3 exploratory case studies.

Phase 5: Writing up
May–Oct 2011
Writing up featured throughout the previous 4 phases.

Phases 3 and 4: Member check focus group
May 2011
Examined 3 descriptive cases and interpretive framework with 6 artists.

Sep 2009   Jan 2010   May 2010   Sep 2010   Jan 2011   May 2011   Sep 2011   Jan 2012

Research Timeline

Figure 4.1: Research timeline

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The timeline illustrates that the phases of fieldwork advanced and overlapped. To begin this discussion, I now turn to the pragmatist assumptions underlying this research.

4.1 Pragmatism

To varying degrees, pragmatists such as Charles Peirce, William James, George Mead, and John Dewey argued against the possibility of discovering universal principles "out there" (e.g. God, Truth, Forms, Scientific Laws) or "in here" (e.g. Reason, Soul, Imagination) (Menand, 2001; Rorty, 1982). Without access to a pure method to transcend the muddle of everyday life and discover absolutes, pragmatists attempt to evade epistemological problems it considers created by Western philosophy and turn its attention to reflective enquiry that might be useful (West, 1989).

In conducting this research, I shared the pragmatist concern to produce research useful in artists' lives by informing artists, researchers, and policymakers. I did not aim to discover "The Truth" about artist pedagogy from some privileged vantage point. I was interested in developing a shared understanding of the pedagogies of artists constructed through this research. However, I did not know in the beginning how this research was going to be useful to these audiences because I did not know precisely what I was researching.

To arrive at this understanding, I assumed that the actions of artists were imbued with meanings, and they interacted with others based on the meanings they interpreted in their own and others' actions (Mead, 1934). These meanings would be situated and contingent as artists constructed them in light of their lived pasts

and projected futures (Rorty, 1989). They would also be complex, arising through the unexpected and pluralistic nature of their social situations. In this research, these situations often involved artists working with parents, children, and/or young people in outdoor public spaces such as nature reserves.

Guided by these assumptions, I did not set out to find simple and final explanations for how and why the artists engaged with these parents and young people during their workshops. Alternatively, I was interested in representing the variations and tensions that revealed the complexity of their pedagogies and the situations through which they took place. From this perspective, I wanted to focus first on producing descriptive representations of their pedagogies that accounted for this complexity and situatedness.

I also recognised that the way I described the pedagogies of artists would be inevitably influenced by my personal narrative and position in the research. For this reason, I set out to interrogate my life histories to better understand these influences. This illustrates why I began this dissertation by retracing aspects of my life, beginning with an unfortunate experience in a school classroom and a transformative one in a kitchen. At the same time, I did not engage in this reflexive process because I assumed that I could step outside myself and discover some final vocabulary for explaining my own causes (Rorty, 1982, p. 202). I recognise that to some extent I constructed these stories based on how I wanted to perceive myself and be perceived (Mead, 1934). Therefore, I recognised that I could not make so-called objective claims based on bracketing preconscious background assumptions and assuming the other's perspective, as a phenomenological perspective might argue (Maso, 2001).

Whilst reflecting on my own life, I also believed that my best chance to produce a trustworthy account of artist pedagogy was to turn to the artists themselves, asking for their interpretations of their pedagogies. As with myself, I did not assume the artists could step outside themselves and arrive at some objective understanding of their pedagogies, but I turned to artists because they were obviously most familiar with what they were doing and why it was potentially meaningful to them. Turning to artists was an obvious choice, because the research base did not provide much indication of where else to begin, not because subjective points of view carried more epistemological weight (Rorty, 1982).

I also recognised that the meanings generated through this research would involve a collaborative process of construction, deliberation, and negotiation between the artists and me. But a collaborative process with artists does not implicate a radical relativism that undermined any descriptive claims I put forward (Rorty, 1982). Whilst pragmatism refrains from claiming the possibility for discovering the final say about the world out there, it does not deny the need and possibility for making provisional claims about so-called reality (Rorty, 1989).

Moreover, these interpretive claims must be made to provide the basis for more informed action as others continuously substantiate and/or revise them (Dewey, 1938/1998). I thought this descriptive and interpretive research was particularly important. It could be one of the first contributions of independent social science research in the UK that supported artists, researchers, and policymakers as they considered what more informed artist pedagogy might mean. This research could contribute to understanding whether visual artists, musicians, and performers are suitable for meeting the social and economic aims put forward in the policies discussed herein.

I also recognised that the claims I intended to make hinged upon some conceptual understanding. Concepts derived from the data would drive and inform further data collection and analysis. Moreover, the concepts artists ultimately used, such as *simple materials* or *slowliness*, would be necessary for me to describe and interpret how data relates to other data. And, these concepts would provide the basis for arriving at some shared understanding and vocabularies with the artists of what their pedagogies meant to them (Strauss & Corbin, 2008).

I also recognised that these concepts could vary in their level of abstraction. Therefore, my research aims could become more descriptive and/or theoretical depending on the interests I negotiated with the artists (Lassiter, 2005). I needed to be cautious doing so, because there was little research that provided evidence of how the pedagogies of artists might be generalised beyond the situations through which they arose. I was particularly sensitive to this issue given my concern that artists at New Urban Arts could feel constrained by the imposition of others' theories and vocabularies. The imposition of theories and vocabularies seemed relevant to this research because I had a hunch from my M.Phil. study that the artists in the research could express some ambivalence towards academics theorising their work. Therefore, I remained open to the idea that they might prefer a more descriptive account.

If I did choose to move towards more abstract levels of theorisation, I did not necessarily seek an underlying theoretical unity that explained these concepts, what Dewey (1929a) critiques as the "Plotinian Temptation" of Western thought.[1] I was not going to claim that I had discovered the theory that explained their peda-

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[1]Plotinus was a Greek philosopher who argued that all existence emanated from the "One", an ideal that underlies the complexity and variation of material existence.

gogies. Alternatively, I prepared to turn to multiple theoretical perspectives to inform varied and interdisciplinary interpretations of the artists' meaning, including the phenomenological, sociocultural, and pragmatist considerations of pedagogy discussed in the previous chapter. I believed these three theoretical perspectives could be particularly useful in later stages of my data collection and analysis to further embellish my understanding of what artists did, how these actions were meaningful to them, and what words they used to describe these actions.

Whether making descriptive and/or theoretical claims, I needed a flexible research design to progressively focus on particular areas of interest, given that the limitations of this research design (e.g. people, time, and resources) prevented me from providing a complete account of their pedagogies, even if this was possible. Therefore, I considered a multiphase principally ethnographic design that allowed me to progressively focus on questions and concepts using criteria discussed later (Strauss & Corbin, 2008, p. 145).

I should note that I am aware pragmatism is often affiliated with mixed methods educational research (Creswell, 2003). Creswell's (2003) assumption may be that pragmatism justifies a pluralistic approach and therefore supports a design that combines qualitative and quantitative methods. However, the Chicago School of ethnography, born out of the pragmatist tradition in the early twentieth century, provides strong evidence that there is precedent for using pragmatism to guide ethnographic research (Deegan, 2001). I turn to discuss my approach to this methodology in the next section.

4.2 A principally ethnographic study

To this point, I have argued that progressively focusing on lines of enquiry generated with artists through a flexible and inductive approach provided the best chance of understanding their pedagogies given the lack of independent research. To arrive at this understanding, my role in this research was to attempt to act as an interpreter for those whom other researchers have overlooked. Described as *verstehen* in social science research, I attempted to "leap into other people's experiences by empathic interpretations based on [my] direct intuitive experience" (Martindale, 1968, p. 308).[2] To attempt this empathetic leap, it was necessary to participate in the pedagogies of artists and observe that participation.

Central to the ethnographic method, my role as a participant observer involved becoming enculturated within a group of artists whilst maintaining some critical distance so this participation remained an object of investigation (Hammersley & Atkinson, 2007). Though ethnography, in the traditional sense, refers to the description of culture, or the shared way of life of a particular group (O'Reilly, 2005), my aim was not necessarily to provide this account. I wanted to ethnographically position myself to understand how artists described and enacted their pedagogies. In this sense, I suggest this study relied on principally ethnographic methods.

Schutz's (1970) account of the stranger captures the awkward balance of this ethnographic position of the participant observer. In the beginning of this research, I was not a complete stranger to the group of artists I researched. I had

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[2]If there is a substantiated conceptual framework suitable for understanding a particular phenomenon, then *erklären* is likely more suitable. *Erklären* is associated with more positivist approaches that use "allegedly value-free, detached observation...to identify universal features of humanhood, society, and history [offering] *explanation* and hence control and predictability" (Crotty, 1998, p. 67, emphasis mine).

some familiarity with three of the nine artists sampled because they had partici-
pated in my M.Phil. research. However, I recognised that this understanding was
limited because of the minimal time and resources available for that project and
my relative inexperience as a researcher. As a result, I attempted to approach
findings from that research cautiously in relation to this project. Though I had
been involved with the organisation in the past, I aimed to be treated to some
extent as a stranger by them so they led me towards their interests without as-
suming I already knew them. To convey my limited understanding of the artists'
pedagogies, one challenge was introducing myself to the artists and their partici-
pants in ways that reminded them I was not of the group. This was particularly
challenging because I was doing a doctorate in education and was perhaps per-
ceived as an expert on artist pedagogy. Whilst I underestimated neither the value
of my personal experience at New Urban Arts nor my reading of the literature
and my previous research, I ultimately wanted to convince the artists of my sin-
cere belief that they had far more understanding about their pedagogies than I did.

I attempted to be wary of any perceived familiarity of their settings and peda-
gogies, thus avoiding the assumption that I understood what it meant to be of
their group. I tried to remind myself how unfamiliar their pedagogies were as I
observed them. At the same time, I increasingly participated in their group, and
therefore their workshops became more familiar. This familiarity increased as I
talked to artists, built personal relationships with some of them, participated in
workshops they provided, and sometimes tried during their workshops to enact
some of the pedagogies they described and modelled.

This complexity of being immersed in the group served as a reminder that my
role as a participant observer influenced and was influenced by that participa-

tion. Artists might have altered their approaches based on my presence, and my presence undoubtedly influenced what I researched and how I interpreted it. Furthermore, I could not be everywhere at once during the workshops I observed. I also undoubtedly affected what occurred wherever I was located. Therefore, this research could be characterised as reflexive (Hammersley & Atkinson, 2007).

Strategies to contend with reflexivity are highly contested. Ethnographic researchers at one time assumed that a "denial of the self" was an epistemological necessity (Coffey, 1999, p. 21). This bracketing of the self presumed the ethnographer could objectively re-experience a group's customs as the other through phenomenological reduction. Yet, Gadamer's (1979) hermeneutic perspective, much like Dewey's (1929b) pragmatist one, alternatively argues that one cannot simply set aside preconceptions.

The hermeneutic circle refers to "a recursive process whereby our assumptions are both preconditions and affected by the encounter" (Baert, 2005, p. 196). From this perspective, pedagogic assumptions that I became more aware of through engaging with the literature discussed in the previous chapter were generative in an interpretive process, not barriers to overcome in order to produce a so-called objective account. Without those assumptions, I would not have had a foundation to construct meaning.

Assuming I could not set aside these preconceptions, I alternatively attempted to bring them to light through taking pauses between phases of research to reflect upon my own and others' participation. During collecting field notes and inductively analysing data, I wrote memos to assess how my presence affected ways in which meaning was constructed. I wrote journal entries to reflect upon

my personal trajectory towards this research. I turned to literature to examine different theoretical perspectives that I considered potentially relevant in theorising my interests and their influences. In this sense, I was attempting to recognise the boundaries of my parochial understanding, thus opening myself up to different perspectives held by the artists I was researching. If I sincerely attempted to make this empathic leap, then I had to engage with difference both in the field and in the literature.

This discovery process was complicated, however. Educational theory "outside" the field was likely constitutive to some extent in my preconceptions and the pedagogies I was seeking to describe, what Giddens (1987) describes as the *double hermeneutic*. Therefore, the boundaries were blurry between the artists' "inside" view (i.e. *emic*) and my "outside" view (i.e. *etic*) (Pike, 1954). To negotiate these boundaries, I inductively collected and analysed data and constantly compared this new data to extant data from the field. I did not use an existing theory to deductively collect and analyse this data. However, my analysis shifted in the later stages towards being both inductive and deductive, using perspectives and concepts outlined in the previous chapter and emerging theories generated from my analysis to inform future data collection. Through this iterative process, I needed to constantly take stock of the meanings I discovered, to whom they belonged, and what evidence I used to make these claims. Whilst negotiating ownership of meaning was inevitably complex and ambiguous, I remained committed to producing an account largely beholden to the artists' perspectives, because they had been overlooked (Erickson, 1986).

Attempting to overcome my parochial views and describing *emic* perspectives reveals to some extent how I drew upon phenomenological methods in this research,

not just pedagogic concepts (van Manen, 1990). Phenomenological and ethnographic research are undoubtedly different, but a phenomenological perspective was influential here. I worked towards allowing the research journey to shift from a more rule-bound process or mechanical approach to a process of "insightful invention, discovery or disclosure" (van Manen, 1990, p. 79). This process needed to be unmethodical to some extent to allow for a sense of surprise inherent in discovering the unfamiliar. By definition, the unfamiliar could not fit neatly into my preconceptions (Rorty, 1999, p. 145). I also wanted to poetically represent artists' *emic* perspectives to capture the mysteriousness and complexity of undergoing this world pedagogically, what phenomenologists describe as *lived experience* (van Manen, 1990) and pragmatists call *experience* (Dewey, 1938/1998).

As I constructed meaning with artists about their pedagogies, I was not looking for *essences*, or structures of experience, associated with phenomenological research (van Manen, 1990). I was looking for concepts that captured how and why artists' pedagogies were meaningful to them (Strauss & Corbin, 2008). As I suggested earlier, the shift from producing a phenomenological account (i.e. descriptions of lived experience and *emic* constructions of meaning) to a more abstract, theorised one was a process that I needed to negotiate with artists throughout this flexible, multiphased research design. With flexibility of design in mind, I now turn to trace the five phases of this research.

4.3 Ethnographic methods

So far, I have described the interpretivist assumptions for this principally ethnographic research. In this section, I describe how these assumptions translated into methods. To do so, I chronologically trace a multiphased approach, detailing the

iterative, largely inductive, and immersive steps taken. This approach includes the following phases:

1. *Phase one*: Purposively sampling and accessing artists to maximise and variate opportunities to understand artist pedagogy.

2. *Phase two*: Working towards exploratory ethnographic cases to theoretically sample artists and their emerging interests.

3. *Phase three*: Producing case studies that primarily describe what artists did.

4. *Phase four*: Producing an interpretive framework that presents how artists interpreted what they did, why it was meaningful to them, and what vocabularies they used to describe them.

5. *Phase five*: Writing up this dissertation.

To begin, I describe the first phase.

4.3.1 Phase one: Sampling and accessing artists

My discussion of my first phase is written in two parts. In the first, I describe my purposive sampling strategy. I follow this with how I accessed artists to participate. To begin, I discuss my sampling criteria for selecting artists.

4.3.1.1 Purposive sampling

To sample artists for this research, I opted for a non-probability, purposive sampling strategy relying on criteria developed through personal experience and analysis of the literature. Purposive sampling was necessary, because the limited research precluded me from being able to determine how selected artists could be

representative of any larger group (Robson, 2002; Stake, 1995; Cohen et al., 2000).

Being involved in an emerging community of so-called socially engaged artists prior to this research, I was unaware of institutions or professional organisations that represented them and/or acted as a repository of information about them. There was also little research evidence that suggested who they were or what characteristics could be used to define them. Therefore, I decided to develop criteria that sampled a group that would maximise opportunities to produce a theoretical sample in subsequent phases based on the artists' interests and criteria. This initial sampling strategy was also limited by available resources. I did not have resources for transportation and/or lodging. Given these limitations, I needed a relatively small sample size to write a complex, descriptive account of artist pedagogy.

Based on the above considerations, I developed the following criteria for the purposive sample:

1. They must be active as artists and/or creative practitioners, i.e. they saw themselves as practising within one of the thirteen creative industries listed on page 17.

2. They must design and/or lead workshops that I could observe in and/or outside schools.

3. They must be committed to participation requirements of this second phase.

4. They must be located within a reasonable distance from Cambridge, accessible by public transportation or bicycle.

I considered how my sample could maximise and variate opportunities to learn about artist pedagogy. I intended to use variables such as gender, age, media, and

years of experience to select as diverse a sample as possible. This selection would provide a broad starting point that potentially provided different perspectives on potential research problems and questions, thus maximising my opportunity to select a stronger theoretical sample in subsequent phases (Patton, 1990).

I discovered the BOP (2006) report describing the backgrounds of artists engaged in CP, discussed in Chapter 2, after I had begun sampling. This report indicates that the majority of those commissioned for work in CP had visual arts, music, or performing arts backgrounds. The report also indicated that 46 per cent of its spend went to just 6 per cent (220) of individuals contracted by CP between 2002 and 2006 (BOP, 2006, p. 15). It remains unclear the extent to which this small group of contractors doing most of the CP work are representative of a larger group in and beyond CP. Nonetheless, it does provide some rationale for focusing on artists in the more traditional sense rather than the broader conception of creative practitioners working in the creative industries.

The three artists I investigated in my M.Phil. research satisfied the criteria above. Therefore, I elected again to access their organisation. This organisation described itself as a group of innovative and experienced artists offering creative projects for populations ranging from children to adults in and beyond schools. Through a process described in the next section, I initially invited 15 artists to participate in this research.
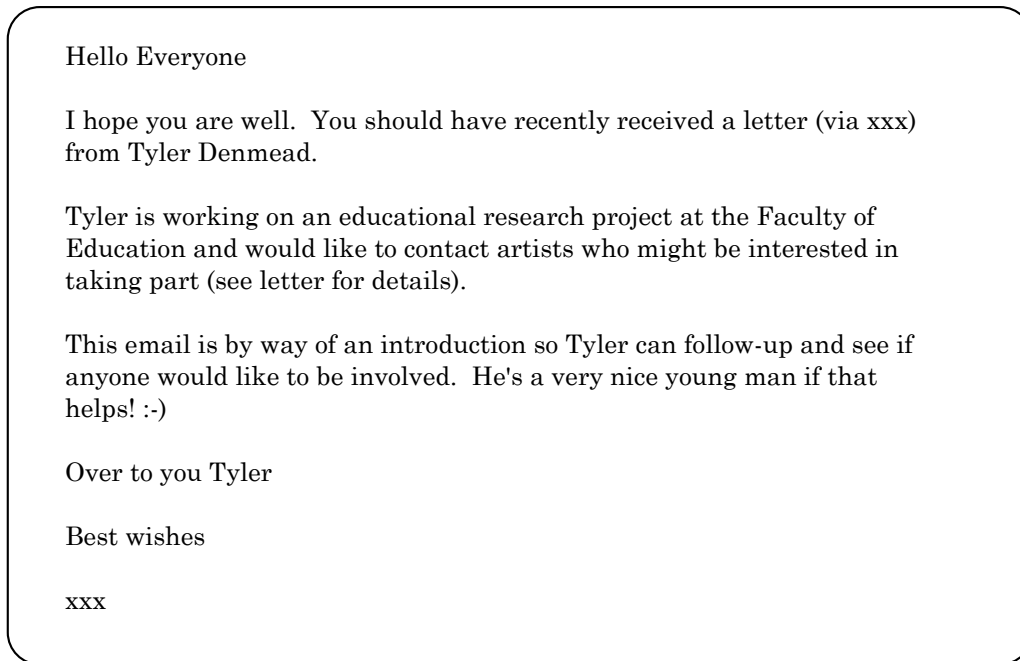
4.3.1.2 Access

In October 2008, I approached the organisation's director to survey the feasibility of accessing its artists for this research. She invited me to a meeting of its trustees

in May, 2009 during which I proposed this research. The response of the trustees was positive. In September, 2009, I met again with the director, as well as its founder. The purpose of this meeting was to establish a possible timeline for the research, discuss possible ethical concerns, and develop a plan for accessing artists to participate in the second phase of research. This second phase planned for three individual interviews with each artist over a 10-week period.

I received a list of 11 active members of the organisation from the director. I sent to each artist a personalised letter and an example is presented in Appendix B. This letter stated the level of commitment in this initial phase of data collection. Then the organisation's administrative assistant sent an email on October 21, 2009, to these artists, encouraging participation in the research. This email, which can be read in Figure 4.2, described me as a "very nice young man." It seemed that I was positioned as young or younger than the artists themselves and perhaps friendly. I am unsure the extent to which this description may have affected who opted into this study and/or my relationships with them.

Following this introduction, I sent a brief and personalised email to each artist assessing interest. I received 11 responses: four affirmative, three negative, and four unsure. Of the four unsure responses, they expressed some concern whether they were fit for my research because they were not offering workshops through the organisation at the time or they did not consider their current work as relevant to my research. From these responses, I considered what I may have unintentionally conveyed in accessing the organisation. Whilst I expressed an interest in all facets of their work, I suspected that contacting them through the organisation may have contributed to the impression I was only researching workshops the artists facilitated through it. Whilst this ultimately did become the focus, it was not

Hello Everyone

I hope you are well. You should have recently received a letter (via xxx) from Tyler Denmead.

Tyler is working on an educational research project at the Faculty of Education and would like to contact artists who might be interested in taking part (see letter for details).

This email is by way of an introduction so Tyler can follow-up and see if anyone would like to be involved. He's a very nice young man if that helps! :-)

Over to you Tyler

Best wishes

xxx

Figure 4.2: Introductory email from administrative assistant

necessarily my intention at the time. From my M.Phil. research, I was aware that the boundaries between what constituted their pedagogies within and beyond the organisation were perhaps unclear. Therefore I wanted to present a more holistic interest to provide a potentially broader starting point.

I was surprised that three of the four individuals who were unsure about participating in this phase of research also expressed concerns whether they could be considered artists, facilitators, and/or creative practitioners. I included these three terms recognising the potentially problematic ways in which people can construct and apply these narrowing identities (Hall, 2010). The organisation had stated that central to its ethos was an inclusive understanding of who was creative. Therefore, I assumed that I had used enough terms to include all the artists affiliated with the organisation.

I assured the three artists they were good candidates for my research, but they ultimately declined. In retrospect, it was possible that two suggested they were not the right fit as a polite way of saying no. One unsure participant, the director of the organisation, did agree to participate. I assured the fourth artist, who suggested she was initially too busy, that my research design was flexible and she could join at a later point. The next spring, this artist facilitated workshops at the first site I observed and became a participant in the research. Although not ideal or as planned, she had participated in my M.Phil. research so I had two earlier interviews with her upon which to draw.

Of the three negative responses, each cited feeling overworked. This sensitised me to this possibility for artists who opted in. It reminded me of my ethical responsibility to treat their time and commitment with respect. One who declined also cited a preference for "making work rather than talking about it". This was a curious observation that became significant later.

From this initial invitation of 11 artists, five agreed to participate initially, one belatedly, and five declined. Of the six committed artists, three had participated in my M.Phil. research. This concerned me. As I felt my research skills had developed since that study, I hoped for a fresh opportunity to engage with a bigger sample. My initial sample size also did not feel sufficiently large to develop a stronger theoretical sample in later phases.

So I contacted the director to discuss inviting potential candidates from the organisation who had not been invited in the first round. I learned that the director had decided to not include four artists because they had not contracted with the

organisation in some time. This was not a concern for me if they met my criteria, which they did. With the director's permission, I contacted them and two more agreed to participate.

Following this second round of invitations, my sample consisted of eight artists, one of whom who planned to join later. This sample size was satisfactory when considering my research aims and limitations. Six months later, a ninth artist joined the organisation and my research. Therefore, I individually interviewed her at that time. One artist lived and worked both in England and France and was only interviewed once because it became impractical to include her in the study. I deselected this artist after finding it too difficult to schedule a second interview and opportunities to observe her. Therefore, I focused on the remaining eight.

The majority of the eight participants were from the UK, although it was an international group with a few who were born and raised in other countries. They also represented a diversity of arts and design disciplines, including: creative movement, visual art, installation art, performance art, graphic design, fashion design, set design, and sculpture. Two artists also did not necessarily see themselves as having a traditional arts background. One had a professional background in marketing, and the other in biological anthropology. This diversity contributed most significantly to the varied sample for which I hoped. At the same time, all participants in my initial sample were women, which reflected their predominance within the organisation. I now briefly discuss other preparations I made for fieldwork and then describe the second phase of research.

> I'm a student in the PhD program at the Faculty of Education at Cambridge. I am interested in understanding the work that you are doing as educators, artists, or creative practitioners, or facilitators --- or however you might or might not think about yourself and your work. I was the director of an arts studio in the States for high school students, young artists, and educators.
>
> I played, I guess for a lack of a better term, the executive role within the organisation for ten years, building support and interest in what I hoped was a semi-functioning organisation. This was a difficult job, in large part, because I wasn't entirely clear what it was that our artists were doing as educators.
>
> So, I thought research presented an interesting opportunity to begin to sort this out, and I thought that it might be interesting to approach this problem in a different culture and context. This brought me to Cambridge, [this organisation] and to you.
>
> I think this research might be helpful for folks with similar interests and questions, whether they are artists, educators, academics, or policy makers. But, at this point, I'm completely unfamiliar with what you do and why you do as an artist and educator.

Figure 4.3: Script I used to introduce my research to artists

4.3.1.3 Final preparations for fieldwork

As I suggested earlier, it was essential at this point that I conveyed my lack of understanding of their pedagogies to these artists before beginning to interview them. At the same time, I did not intend to represent myself dishonestly. To address this balance, I developed a script outlined in Figure 4.3. I used this script when they asked why I engaged in this research. To begin a reflexive research process, I also noted expectations I had for the project and possible challenges I foresaw (Delamont, 2002).

To support fieldwork, I developed and procured a variety of technologies and systems to ensure safe, reliable, and rigorous collection and organisation of data. These are discussed in Appendix C. I also developed an audit trail, viewable in

Figure 4.4, to describe each step taken during data collection and analysis (Lincoln & Guba, 1985, pp. 382–392). Using spreadsheet software, my audit trail included a running log that tracked the date, the cite key of the data item, the analytical step taken, and the reflexive commentary.

I did not keep this trail to be fully audited by another researcher, as Lincoln & Guba (1985, pp. 382–392) propose. In contrast, I assumed that my journey was a unique creative process among myself, artists and participants. Therefore, I concluded that the same trail of steps taken by another researcher would have produced different interpretations (Cutcliffe & McKenna, 2004). Alternatively, I used an audit trail to:

1. Heighten my awareness and attention to detail.

2. Provide a record to guide collection and analysis.

3. Offer evidence to self-assess this journey (Whitehead, 2004).

4. Facilitate writing up.

At the end of each month, I reviewed the audit trail and created a monthly summary of what took place. An example of a monthly summary is provided in Appendix D. With artists purposively sampled and these systems in place, I began the exploratory ethnographic phase of this research described next.

4.3.2 Phase two: Towards ethnographic exploratory cases

In the previous section, I described recruiting a purposive sample so I could begin to identify artists' interests and discover who the most suitable artists could be to further study them. Between November, 2009 and February, 2010, I planned to
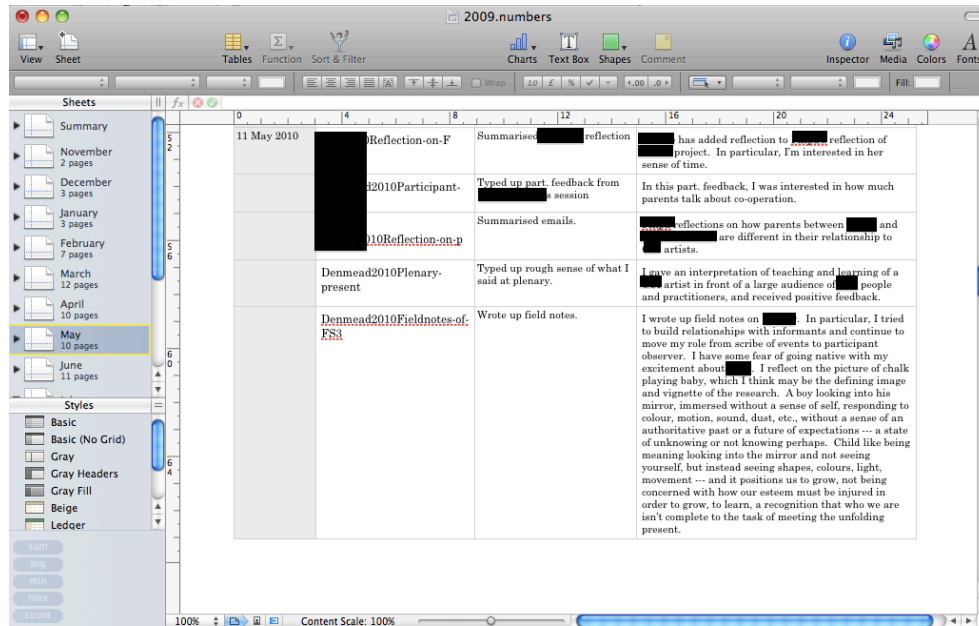
Figure 4.4: Screen shot of audit trail

develop individual, exploratory ethnographic case studies of these nine artists. In this section, I describe the development of these cases.

Case study as a method was fit for the purpose of developing concrete, descriptive, and particular examples of artists and their pedagogies (Yin, 1981). Unlike experimental or survey research, case study research normally does not sample to accurately represent a population that is being researched (Robson, 2002; Stake, 1995). To develop the focus for these exploratory cases, I used unstructured, artist-led interviews to give rise to interests that mattered to the artists, such as *decluttering spaces* and providing participants *ordinary materials.*

These interests then provided the basis to theoretically sample artists that I examined through descriptive (Yin, 1981) and intrinsic (Stake, 2000, p. 437) case

studies in later phases. To develop the foundation for a later progressive focus, I discuss my approach to interviewing during the exploratory phase.

4.3.2.1   Unstructured, artist-led interviews

To begin collecting data for these exploratory cases, I planned two unstructured, artist-led interviews during November and December, 2009, followed by a third interview in January, 2010. With little theoretical guidance to structure interviews, I drew on respondent-led unstructured interviews to identify informant-suggested lines of enquiry. I attempted to refrain from using any *a priori* categorisation that might limit where the artists led the research (Powney & Watts, 1987, p. 18). At the same time, I assumed that these interviews were not a neutral tool for identifying the interests of the artists. Instead, I recognised that they would arise through our interaction, leading to "negotiated, contextually-based results" (Fontana & Frey, 2000, p. 646).

In early November, I began interviewing the seven artists who had committed to this phase. I invited them to suggest convenient locations, and they most often chose their homes. Prior to interviewing, I reviewed ethical considerations with them, which I will examine further in a separate section in a moment. I also approached these interviews with my research questions in mind, as well as some categories of pedagogy emerging through my ongoing literature review.

Recognising these unstructured interviews needed some focus, I planned on examining the following areas of interest:

1. What the artists did during workshops, in their studios, and/or other places.

2. Why it was meaningful to them.

3. Vocabularies they used to describe what they did.

4. What criteria they used to determine their value.

I remained open to artists suggesting lines of enquiry and was particularly attuned to listening for unfamiliar vocabularies that they introduced into these first interviews. Example terms resulting from these interviews included rich and curious words such as *unpicking, slowliness, slippage, decluttering,* and *prompting.* Because it could be difficult for artists to explain these vocabularies or what they did and why it was meaningful to them, I asked artists to "tell me about a recent workshop in which [they] have participated". Narration fits within the ethnographic assumption that the researcher has less understanding of the phenomenon, thereby privileging participants' phenomenological descriptions (Hammersley, 1998, p. 9). However, I was also aware that narration could skew the ethnographic evidence because stories told are often what informants want to be heard (Cortazzi, 2001).

During these interviews, I also avoided using specialist language such as pedagogy. Instead, I attempted to use vocabularies once artists introduced them during the interviews. Based on familiarity from my M.Phil. research and my preliminary conversations with the organisation's staff, I initially felt comfortable beginning interviews by talking about *workshops* because that is what many of them, as well as their organisation's literature, stated they offered.

But after a few individual interviews with artists, I decided to broaden my opening prompt. I concluded that narrating workshops was perhaps too limiting. Some of the participants had a studio and gallery practice that may not have been included by this prompt. So I then interviewed artists by asking them to begin by telling me about their work. I thought this approach was more ambiguous and produced

more opportunity for variation. After asking artists to tell me about their work, I listened for them to repeat themselves or emphasise particular points. I used probing techniques to clarify language and meaning, as well as solicit greater depth and detail of what artists described (Robson, 2002; Morrison, 1993).

Interviews unfolded in a conversational manner, each approximately 60 minutes in length. I conducted these interviews with seven artists between November, 2009 and January, 2000. In February, 2011, I interviewed the artist who had joined the study, using a similar approach described above but I focused on workshops I had observed.

After each interview, I quickly noted first impressions. Then I transcribed each interview soon after and prior to any subsequent interviewing. I used a template (see Appendix E) for transcripts in which pages and lines of text were numbered. When transcribing, I took note of contextual information, such as the setting, as well as nonverbal communication such as pauses, laughter, and gesture that added understanding. However, extensive detail was not required given I did not perform any conversation analysis. Transcriptions also included time stamps at five-minute intervals in order to facilitate relistening to original recordings, if necessary. Each transcription involved listening to each recording three or more times.

To prepare for the second interview, I analysed the first in a series of steps detailed in the next section. Having identified possible threads to pursue in greater detail, I then interviewed five of the seven artists for a second time in December, 2009 and January, 2010. I deselected the sixth at this point because of the scheduling difficulties that arose from her living in England and France. I was also unable to schedule a second interview with the seventh artist. However, it made sense for

her to remain in the research because, unlike the deselected artist, she was offering nearby workshops in the spring for me to observe.

The purpose of the second, more structured interview was to begin to progressively focus on potential areas of interest using criteria that I discuss in the next section. In particular, I wanted to develop a more in-depth understanding of artists' *emic* descriptions, meanings, and vocabularies in ways that could be useful when observing them in subsequent phases. During this second, more structured, interview, I brought excerpts of the first interview grouped by emerging concepts and relevant questions. I also brought narrated passages of workshops to solicit further detail. For example, one schedule for an interview included the concept *creative parenting*, as well as an excerpt from the interview and clarifying questions I intended to ask about it. Like the first interview, I used repeated probing techniques to solicit greater detail and clarify meaning.

In one of these interviews, one artist brought to my attention potential researcher bias, describing a moment from the first interview when I summarised her words. She said that she felt there was a moment when I had "rounded up" her words and "put ideas" into how she described it. Bearing in mind my interest in artists' *emic* perspectives, this observation obviously concerned me. When I asked her if she could identify the incident, she could not. But I reviewed the vocabularies that she used such as *atmosphere*, *invitations*, and the *making process* and looked for moments where I might have imposed meaning. I could not find them. I asked her to consider reviewing the transcript, though I warned her that it could be uncomfortable. The experience appeared somewhat painful to her, as she described herself as incoherent in the interview and expressed doubt that she could contribute anything to my research. I reassured her otherwise and she allowed me to observe
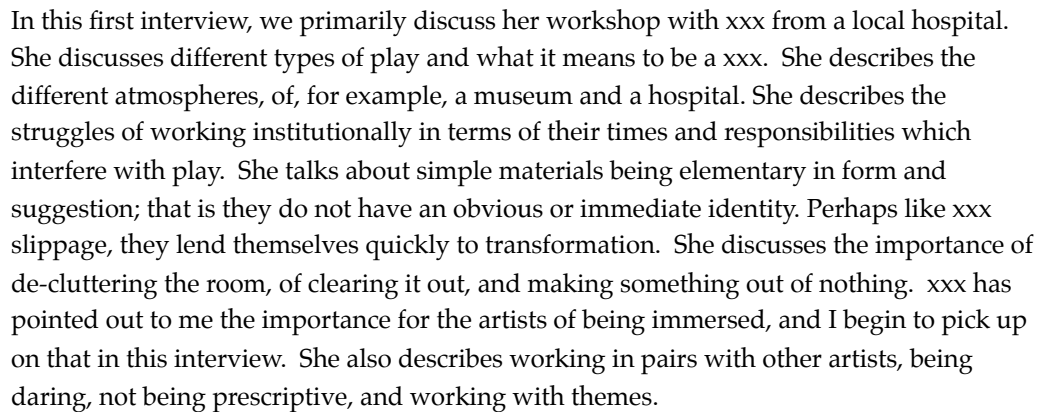
her later in the spring. Her observation however renewed my attention to interviewing in ways that solicited phenomenological description to the extent possible.

At this point, I had conducted a total of 13 interviews with eight artists. I now turn to discuss how I analysed these interviews towards developing ethnographic exploratory case studies, including criteria I used to identify possible areas of focus in the second interview.

4.3.2.2 Grounded data analysis

To analyse these interviews, I did not have an existing theory of artist pedagogy from which I could deduce meaning. Therefore, this flexible research design relied on an iterative, immersive, and initially inductive approach to data analysis drawn from aspects of grounded theory (Glaser & Strauss, 1967). At this point, I was analysing only data within each case (e.g. each artist) to understand the distinctiveness of each artist's understanding of their pedagogies. In ways described below, I analysed interview transcripts to identify areas of interest meaningful to them—and to me—that I could examine in subsequent phases.

Immersing myself in these interviews, I listened to them and reread the transcripts multiple times. Working with the data within days of conducting and transcribing interviews, I created a cover sheet for each transcript. The cover sheet included information such as interviewee, date, location, and cite key. I also summarised the transcript to distill aspects of each interview that felt important at the time. An example is provided in Figure 4.5. The summary facilitated coding and future data retrieval and analysis.

In this first interview, we primarily discuss her workshop with xxx from a local hospital. She discusses different types of play and what it means to be a xxx. She describes the different atmospheres, of, for example, a museum and a hospital. She describes the struggles of working institutionally in terms of their times and responsibilities which interfere with play. She talks about simple materials being elementary in form and suggestion; that is they do not have an obvious or immediate identity. Perhaps like xxx slippage, they lend themselves quickly to transformation. She discusses the importance of de-cluttering the room, of clearing it out, and making something out of nothing. xxx has pointed out to me the importance for the artists of being immersed, and I begin to pick up on that in this interview. She also describes working in pairs with other artists, being daring, not being prescriptive, and working with themes.

Figure 4.5: Example of transcript summary

At this point, I was interested in reducing the already vast amounts of qualitative data to something more manageable, something that I could use to describe and interpret their pedagogies (Miles & Huberman, 1994). Therefore, I began to select particular types of data that would deepen my understanding of their pedagogies and focus future data collection. As I analysed this first interview, for example, I selected the following types of data:

1. Highly descriptive narration of their pedagogies.

2. Artists interpretations as to why they may have been meaningful.

3. Vocabulary and metaphors used to describe and represent them.

4. Questions or tensions that opened lines for progressively focused enquiry.

As I selected this data, I was looking for emerging concepts, suggested by artists, that would focus my research. To aid this process, I used the following criteria to prioritise those concepts I selected:

1. Repetitiveness of particular concepts.

2. Intensity the artist conveyed when describing them.

3. My particular interests based on my theoretical sensitivity of pedagogy, my M.Phil. research, and personal familiarity with New Urban Arts.

4. Lack of clarity.

To begin to identify these concepts, I also experimented with using a line-by-line open coding approach, using *in vivo* codes whenever possible. With an interest in cautiously comparing codes across specific situations, I coded by slightly abstracting artists' language from a predicate dependent on a particular subject (e.g. "he ran") into a non-finite form as a gerund (e.g. "running"). An example is provided in Figure 4.6. These slightly more generalised codes allowed for easier comparison within each case.

Passage	Codes
They would bring sand, and da da da, then put in the colour, and we would let them, then it would reach its natural conclusion, because it wouldn't have... Then they could go back to the sand pit because...	Bringing sand Putting in colour Reaching a natural conclusion Going back to the sand pit

Figure 4.6: Example of coding

At first, I manually wrote these codes in the margins of a preprepared transcript provided in Appendix E, and then later in word processor tables and/or notecards. Then I compared and clustered codes around categories, subsuming codes within these more general concepts or breaking them apart when discovering differences (Robson, 2002, pp. 494–495). This method of constant comparison involved a combination of both deductive and inductive reasoning whereby new codes and categories emerged and other codes fit within existing categories (Strauss & Corbin,

2008). Some examples of categories are provided in Appendix F.

In discussing this line-by-line approach with a fellow researcher, I described it as feeling too mechanical. I wondered if I was just fixing labels rather than thinking through the data (Strauss & Corbin, 2008). I also questioned whether I was relying on this mechanical approach to cope with the ambiguity and uncertainty associated with this research design. So I became more comfortable with writing memos.

I used memos to reorganise data in different ways. For example, I reconstructed workshops, chronologically tracing what artists did during the workshops they described from beginning to end. I also developed imaginary profiles of ideal and difficult workshop participants to ascertain how their workshops might be meaningful to them. Memos also provided me the chance to reflect on longer passages of text and write in full paragraph form about emerging concepts, such as *leaving traces*, *immersion*, and *atmosphere*. This memo writing also facilitated unanticipated connections in the data and created lines of enquiry to pursue through future data collection, such as the semi-structured second interview.

After the second interview, I analysed multiple sources of data. This collection of data included:

1. Two transcripts.

2. Grouped codes and categories.

3. Memos.

4. The second interview schedule.

Working with this data side-by-side, I began to write ethnographic exploratory

cases for each artist. I organised these cases by category, examining artists' descriptions of workshops that they used as evidence of these concepts.

Whilst writing, I also recoded the two transcripts for the first time with TAMS Analyzer, an open-source computer-aided qualitative data analysis software package (CAQDAS). I used a sketchbook and TAMS Analyzer to create concept maps of possible relationships between codes and categories. An example of this data display is provided in Figure 4.7. Through this writing and mapping, I continued the constant comparison method described previously, attempting to further saturate each emerging category within each case with the one or two interview transcripts I had so far.
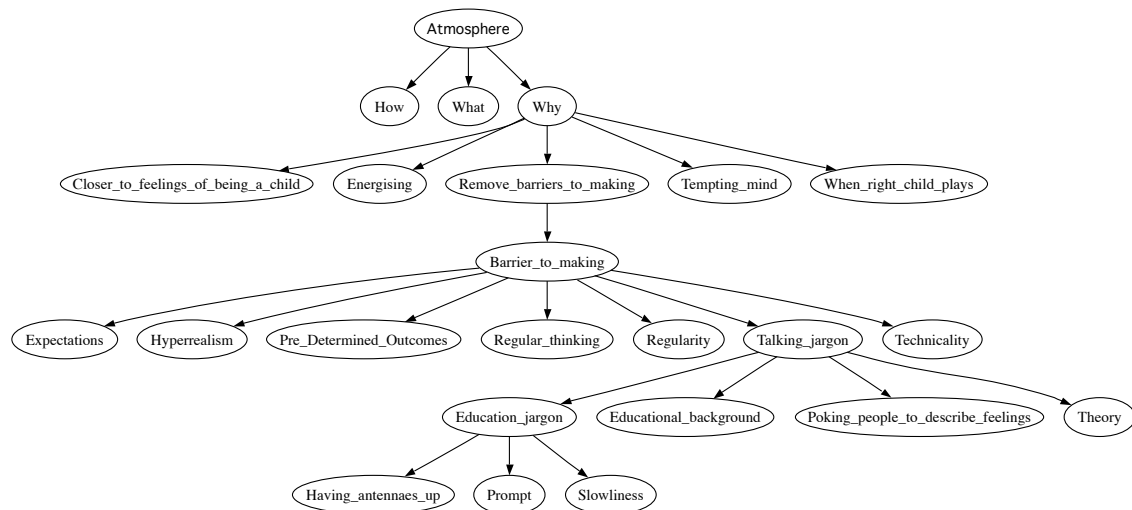
Figure 4.7: Example map developed whilst writing exploratory case

At this point, each case had a different focus. For example, I discussed how one artist prepared spaces for a workshop and another described the chronology of her educational training. At the same time, I did begin to note some overlaps between cases. For example, how the artists attempted to address the physical

and emotional qualities of spaces, which some artists described as *atmosphere*, seemed significant to several of them. Providing a few different examples of *simple materials*, each provided in *abundance*, was also emerging as a broader theme that interested several artists. I also began to note how artists described *invitations*, *provocations*, and *starting points* that they used to facilitate participants. Whilst recognising that these overlaps were beginning to deepen my understanding of what these concepts meant within and across these cases, I also remained committed to maximising variation. To do so, I developed case studies that focused on artists' differences as much as their similarities. I examined how one artist described a *divide* between working in a gallery and in public settings with people; another described the importance of *working in pairs* with another artist to facilitate workshops. Whilst it was not obvious to me then, these outliers became more central to my analysis later.

Although I worked towards sharing these cases with participants for validation in a third interview at the end of this second phase, I decided not to do so for reasons discussed next.

4.3.2.3   Changing course

In February, I completed three exploratory cases, each averaging 10,349 words. Their table of contents can be viewed in Appendix G. Before writing the remaining cases, I shared these three drafts with a supervisor to help investigate an emerging concern. I wondered whether feeding these case studies back at this point in a third interview would be useful. This apprehension arose because I believed the cases were too long to share at this point; I was unclear whether to bound the cases individually, by pairs, or by organisation; I had the hunch that these artists

were sensitive to how they might be represented by an academic; and, I was unclear which artists were remaining in the study. Therefore, I opted to develop and share visual maps with one artist in order to pilot a member checking interview and assess these emerging concerns. I knew this artist was moving away and I would not be able to observe her in later phases. Therefore, this presented a good opportunity to do so.

During this interview, I presented one map titled *insecurity* that grouped together a myriad of ways in which the artist described how she believed she was not a good parent, teacher, craftsperson, or artist. However, after seeing this map, she had a different interpretation, noting that she put herself down to create more space for others to contribute. This difference highlighted several issues for me. Firstly, I became more sensitised to the personal nature of this work, which reminded me of my ethical obligations to cause no harm. Secondly, it forced me to reconsider the complex, political nature of ethnographers who are empowered to tell others' stories (Lassiter, 2005). By introducing my *etic* view of insecurity, I privileged my perspective before more fully attempting to understand hers. I also was not clear enough in my mind prior to this interview about the level of interpretation I was making or if/how it was warranted by the evidence. I thought after this event that a more suitable step would have been to feedback the way she described herself, asked how and if they were related, and compared her interpretation with my own.

I also felt the need to balance this concern with avoiding *going native*, or forsaking my role as a researcher for one of an advocate (Robson, 2002, p. 187). I did not want to play the role of advocate for this artist, simply telling her story the way she wanted. For me, both our interpretations still felt relevant and substantiated. This event reminded me I was not necessarily concerned with seeking

an interpretation deemed right or wrong in some final, objective sense. Instead, it illustrated how the collaborative nature of ethnography, whereby the dialogue between researcher and researched seeks out and negotiates different interpretations in light of the evidence, pushing towards greater complexity and understanding (Lassiter, 2005).

Because of this event, I decided to refrain from further developing and sharing individual case studies for each artist at this point. Alternatively, I considered how to theoretically sample a particular group of artists that maximised the opportunity to further examine emerging concepts from this second phase. In particular, I returned to examine the overlaps between each individual case. This cross-case analysis involved comparing their concept maps. As I did this, I began to further focus on conceptual overlaps such as the use of *simple materials*, *open-ended provocations*, and *decluttered spaces* that appeared in nearly all the individual cases. Yet, it was unclear to me how and why these materials, for example, were simple or provocations were open-ended.

Given these overlaps and curiosities, I began to consider progressively focusing on them. I wanted to select artists who would deepen understanding and increase variation within each concept (Miles & Huberman, 1994). I also needed to consider which artists maximised opportunities to observe these concepts. Narrowing artists through theoretical sampling was going to be a challenge because not every artist involved in this second phase was necessarily planning on offering workshops in the third. I now discuss the ethics of interviewing artists in this phase and of observing their workshops in the next.

4.3.2.4 Ethical considerations

This study strictly adhered to British Educational Research Association's ethical guidelines (BERA, 2004). To do so, I first completed the Faculty of Education Research Ethics Review Checklist and had it signed by a knowledgeable person of standing at my registration viva. Then I met with the organisation's director and founder to introduce and discuss ethical considerations. Subsequently I asked for each artist's informed and voluntary consent based on their understanding of this second phase of research, its possible uses, the commitment asked of them, and recognition of their right to opt out at any time. This consent form, signed by each artist, has been included in Appendix H. For the subsequent phases of research, if the artists participated, I received their verbal consent under the existing terms of that ethical agreement.

Particular attention was paid to preserving the confidentiality and anonymity of the artists to avoid compromising them in any way. In addition, I attempted to approach them, their time, and information they shared with care and respect. I also promised that data collected was protected to the best possible extent, but notified them of the potential risks of data loss.

Observing artists' workshops in the next phase presented ethical challenges, including how to secure informed, voluntary consent from workshop participants. Several factors contributed to this:

1. Series of workshops held at five different sites were either one-offs or more likely a short series of two to seven workshops.

2. Registration often did not occur prior to each workshop series.

3. The participants included children.

4. Series of workshops sometimes took place through partners such as schools, nurseries, or local charities who recruited participants.

Because of these factors, I took several steps to respect participants' interests to the extent possible. Firstly, I secured permission from partners at all times and provided my Criminal Record Certificate up front. This certificate is provided in Appendix I. Secondly, I tried to secure informed and voluntary consent from both parents and children. In most workshops, parents participated alongside their children. To seek consent, I introduced myself at the beginning of each workshop, describing myself as a research student at the University of Cambridge. During this introduction, I suggested I was producing research that described the artists' approach, hoping this research might benefit those interested in offering similar workshops elsewhere. Whilst I iterated there was no obligation, I suggested they could help the research by talking to me about what was taking place during workshops.

Telling them I would keep these conversations private and protect their anonymity, I then invited them to let me know at any point if they did not want for me to observe them. Although not ideal, this offer of opting out seemed most appropriate. I needed to balance my need for consent with interrupting artists' introductions *every* workshop. The artists also used opting out consent when they asked participants if they did not want their photographs taken. Therefore, this approach felt consistent.

Nonetheless, I was sensitive to participants not feeling comfortable opting out in front of other participants and artists. In the 20 workshops I observed across

five sites, only one parent opted out for himself and his child, doing so in private after the introduction. Therefore I approached their consent as an ongoing negotiated process throughout each workshop. For example, I tried to reach out to participants during workshops, but did not push. To an extent, I tended to observe parents and children who did converse with me, which may have suggested an openness to participate in the research. At two of the five sites that I observed in the next phase, children participated without their parents. Because I did not know who was attending workshops at these two sites in advance, I was not able to secure parents' consent. In the end, I deselected these two sites for this research primarily because of the ethical limitations of researching children without parental or guardian consent.

To the extent possible, I also aimed to protect participants' anonymity. I was sensitive in particular to any information that participants shared with me. For example, I did not want to feedback participants' comments in the early stages of the research to artists. Instead, I was attempting to allow the workshops to unfold as naturally as possible. I was open to the possibility that I may have needed to share data and participants' identities to help to address an ethical problem (e.g. a child was at risk or in danger). However, no instances arose.

Before interviewing a few parents and partners in the third phase, I discussed ethical considerations and sought their informed and voluntary consent in the same way I approached the artists prior to the second phase. I viewed parents' participation in these interviews as another layer of consent. Therefore I leaned towards selecting observational data of these interviewees' children for my descriptive cases.

In writing my findings, I paid particular attention to any cues in the data that revealed participants' identity. Although I did the same with the artists, I could not guarantee their anonymity within the organisation because the other artists could easily identify them. These concerns and expectations were put in writing prior to the beginning of fieldwork. Because of this threat to their anonymity, I solicited artists' feedback of each descriptive case that I wrote. Following their feedback and my revision, I shared this draft with them to seek permission to share it with others, to which they consented.

Once a final draft of my findings were shared with the organisation, I provided the director and the artists the right to decide whether their names, and the name of the organisation, would be revealed in future publications. I also communicated to the director and artists that I planned to withhold the right to publish the account. This was communicated up front and bound by the signed ethics agreement. Bearing in mind these ethical decisions, I now turn to discuss the next phase of research during which I participated in and observed the artists' workshops.

4.3.3 Phase three: Towards descriptive cases

In the previous section, I described the second phase of artist-led interviewing that produced some emerging concepts that seemed to be shared by most of the artists. I contacted the organisation's director to tell her of my interest in developing descriptive case studies by observing artists who had been involved in the second phase. She provided me a list of the workshops in the coming spring. There were five series of workshops planned across different sites. These sites, outlined in Figure 4.8, included three nature reserves, one primary school, and a public cemetery. These workshops were going to be led by four artists I had interviewed in the

	What	Who	For Whom	When	Where	Why
The Wood	7 workshops	A, B	Nursery school children and parents	February - March	Woodland in nature reserve near early years centre	Outdoor learning
Worthington	3 workshops	C, D	Primary school children and families	March	Public pavilion and primary school	Public consultation for art funding
Blackberry Brush	4 workshops	A, E	Reception year children and parents	April - May	Open field in nature reserve neary primary school	Outdoor learning
Woodbridge Country Park	3 workshops	A, E	Young carers	May	Enclosed outdoor learning site at public park	Outdoor learning
Powell Cemetery	4 workshops	A, F	Nursery and primary school children and parents	May	Public cemetery	Exploring play in cemetery

Figure 4.8: Summary of five sites observed

second phase. There were also two artists who I had not interviewed facilitating workshops. Given these relatively small numbers, I decided I could not be selective in determining who I observed. Instead, I included all six artists to maximise opportunities to observe these concepts and discover new ones. I contacted these six artists to solicit their agreement to participate in this third phase of research. All six agreed to my involvement and the ethical terms outlined in the previous phase. Then the director contacted staff coordinating each partnership at each site to introduce me as a Ph.D. student in Education at the University of Cambridge researching her organisation. All these partners consented to my participation.

Between February and June, 2010, workshops were scheduled in such a way that typically allowed for two days of observation per week. The remaining days were allocated for data preparation and analysis. To summarise, data collection during this period included:

1. Observed six artists facilitate 20 workshops, each averaging approximately two hours in length.

2. Observed three organisational retreats called "Sharing Days", in which these artists collectively planned, described and discussed workshops.

3. Observed a daylong conference hosted by the organisation on outdoor learning, which included presentations by two artists I observed.

4. Participated in two artist-organised and led reflective conversations during which artists and site partners discussed workshops I observed.

5. Conducted seven semi-structured interviews with three partners and three workshop participants.

Below I discuss how I collected and analysed data that emerged from these opportunities.

4.3.3.1 Participant observation

To begin fieldwork at each site, I approached participant observation attuned to Delamont's (2008, p. 43) suggestion that good educational ethnography is not about looking for the striking or noteworthy, but attempting to make the mundane unfamiliar. Before attending artists' workshops I prepared notebooks by labelling pages with *emic* codes and categories for observation I had selected from the exploratory phase, such as *providing spaces* and *inviting participants*. I have provided some further examples in Figure 4.9. I marked some pages with question marks to remind me to remain attentive to observational data that did not appear to fit within existing categories. Remaining open to new concepts was particularly important as I had not interviewed two of the artists, and I did not know what to expect from them. I was interested in discovering these differences and variation to add to the complexity of my account.

Observing their pedagogies for the first time, I looked for patterns that were consistent and/or inconsistent with the *emic* concepts that had emerged from the

Preparing spaces	Inviting participants
Establishing a suitable area	Creating excitement
Attuning	Offering a challenge
Hanging out	One-lined provocation
Setting boundaries	Offering materials
Claiming space	Echoing

Figure 4.9: Example observational categories and codes

exploratory phase (e.g. *decluttered spaces* and *ordinary materials*). This theoretical sampling had an iterative and progressive quality (Strauss & Corbin, 2008), as I saturated particular categories such as the physical qualities of *materials* artists used and the *provocations* they provided when introducing them. Attempting to saturate these categories led to new questions and tensions, including why artists considered some materials *simple* and *ordinary* and other artists did not. Noting differences between artists led to new opportunities for data collection that added complexity.

Data sets were reanalysed using new concepts as they emerged and I began to coalesce concepts within broader, emerging themes, such as how artists approached and used *material*, *space*, and *time*. At this point, I began to notice strong similarities with phenomenological and pragmatist discourses, and turned increasingly to that pedagogic literature. As I familiarised myself with this *etic* literature, I then cautiously looked for similarities and differences. This process became particularly useful in identifying the *body* as a theme potentially relevant to several of the artists but not necessarily explicitly verbalised by them.

In addition to paying attention to existing concepts and remaining open to new ones in and outside the field, I described events as they unfolded in the field, paying particular attention to how workshops began and ended. I drew maps of each site and wrote the time of day regularly. I used shorthand developed in the field, and these notes were used to prompt recall later. Full narrative accounts that expanded field notes were generated soon after observation, most often that day and into the next. Field notes from each workshop ranged between 3,000 and 7,000 words.

Becoming more familiar with language and events that appeared relevant and significant to artists and participants at each site, I continued to selectively watch them. To remain attentive and make the increasingly familiar strange, I moved in and out of periods of unfocused watching, searching for surprising phenomena followed by intense focus on selected phenomena based on emergent categories (Delamont, 2002, p. 131).

During opportune moments, I attempted to ask artists and participants to clarify what they were doing and why they were doing it (Delamont, 2002, p. 122). Most of the workshops I observed involved artists facilitating parents and children as they explored materials and outdoor spaces. When chatting with parents and children during these workshops, I used an open-ended approach to questioning. An example of a sequence of questions I used is:

1. Can I talk to you about this workshop?

2. What are you doing?

3. What is it like to work with X (the artist)?

Informal interviewing of participants helped me to account for artists and partic-

ipants' meanings of their actions. At the same time, this line of questioning was challenging because some appeared to find it difficult to describe what may have seemed obvious to them.

To further aid observation, I time sampled some workshops by observing five-minute periods every 20 minutes. Time sampling became significant because workshops were two hours long. Without doing so, I became too fatigued to remain as focused as necessary. I also time sampled within particular categories. For example, within the theme of *body*, I was seeking evidence whether *working in pairs* allowed one artist to work alongside participants, whilst the other played a standing back and documentarian role. Several described this phenomena in their interviews from the second phase. To observe this dynamic, I created tables that sampled 10-minute intervals over the course of the workshop, noting what each artist was doing with their bodies during the same moment.

Throughout fieldwork, I took 365 photographs to document what took place during workshops. These photographs were intended to serve multiple purposes, such as:

1. Aid expansion of field notes.

2. Triangulate their accuracy.

3. Support photo elicitation in future interviews.

As participants verbally consented to having their photographs taken and perhaps put on the organisation's website, I intended to use photography to gain further access and trust with the artists and the site partners. I offered to share images with the organisation and the site partners if they wanted to use them for promotional and/or evaluative reasons.

Another consideration during participant observation included remaining attentive to differences between description and low-level interpretation. I heightened my attention to different levels of interpretation because of the two incidents from phase two where I may have imposed meaning on the artists. In my field notes, I used question marks and/or brackets to denote when I thought I could be making low-level interpretive comments to consider later. In so doing, I attempted to visually separate low-level interpretations from more descriptive data. At the same time, I generated questions and inferences that provided future opportunities for data collection and analysis. When expanding field notes, I also combed through them looking for examples of low-level interpretations that I might have misconstrued for description.

Navigating the complexities described above, participant observation continued until June, 2010 when I began to suspect some evidence of saturation. I began to feel like I was standing around, not being struck by new phenomena. Moreover, I did not feel like I was adding anything new to existing categories. Reflecting with my supervisors, I decided at this point to begin to exit the field again and immerse myself more deeply in the data I had collected to this point. I turn to discuss other means of data collection used and then the steps I took to reanalyse data from second and third phases.

4.3.3.2 Triangulating data

During this phase, I triangulated data I collected through participant observation in order to strengthen the trustworthiness, or internal validity, of this account (Cohen et al., 2000, p. 107). Discussed below, these methods included arte-

fact collection, informant-led data collection, and interviews with participants and partners.

During the first 10 workshops I observed, I collected some artefacts, including objects created by participants. At some of the outdoor sites, the artists also gave parents observation booklets in order to stand back and describe what their children were doing. Thirteen observation booklets were completed by parents across multiple sites and were shared with me. Like photographs, these artefacts provided another perspective of particular events and supported elicitation in interviews.

Triangulating methods was aided by feedback forms that the organisation developed and administered after each workshop. These feedback forms asked (Brennan, 2004):

1. What were the children doing?

2. What were the children learning? What did they enjoy most?

3. What else would have been useful/made the workshop more enjoyable?

4. What did you learn? What did you enjoy the most?

5. Is there anything you'd like to do next?

These open-ended, primarily descriptive questions were useful in drawing my attention to the interests of parents and children. Receiving over 40 completed feedback forms, they also provided further ethnographic evidence of what I observed, as well as what parents and artists described during interviews. As I mentioned, there were also two artist-led reflective conversations and three organisational retreats during which the artists and site partners reflected upon the workshops I observed. During one conversation in particular, the artists and partner began to

describe how their workshops lessened the fear of the unknown, or as the partner put it, *softened the blank sheet.* They noted moments during workshops when participants would be struck with fear when they faced the ambiguity of their workshops. They described navigating that by, for example, providing *simple materials* and a *prompt.* In my subsequent individual interviews with three parents and two partners, I used a semi-structured interviewing approach to gather their perspectives on how the artists used materials, spaces, and provocations to soften the blank sheet.

To further strengthen my analysis, I collected over 50 organisational documents, including brochures, websites, job descriptions, program evaluations, risk assessments and grant proposals. Based on my experience producing this literature as an organisation director, I was aware of the ways in which these artefacts could be skewed as corporate advocacy. I took the above into consideration whilst weighing the relative strength of data in the ongoing and iterative process of analysis described in greater detail next.

4.3.3.3 Grounded data analysis

To develop descriptive cases of artists' pedagogies, I faced the difficult challenge of how to bound them for analysis. Individual artists worked in pairs across multiple sites as members of an organisation. To address the different dynamics at each of these levels, I attempted to allow for this complexity and take a nested approach to further understand each individual part whilst paying attention to their relationship to the whole (Miles & Huberman, 1994, p. 29). I decided to begin writing cases bound by site. I approached each site as its own story, believing this provided the best narrative structure. I focused on each artist within each case,

how different pairs of artists worked together, and how features of these artists' pedagogies were similar and different across each site.

In writing about each site, my aim was to provide vivid and varied representations of what took place there. I was still attempting to refrain from more abstractly theorising their pedagogies as I wrote these cases. Yet, I recognise that the boundaries between these two aims blurred, as my understanding of artists' *emic* concepts informed what descriptive data I collected and selected to use in the cases (Miles & Huberman, 1994, p. 91). Moreover, the line between *emic* and *etic* concepts also began to blur, as I found strong evidence, for example, to further examine phenomenological and pragmatist themes such as the *body* within each case. Therefore, my data analysis began to shift towards both a deductive and inductive approach.

At this point, I decided to deselect two of the five sites as potential descriptive cases. I was not comfortable with the level of participant consent. At these sites, children participated without parents, and I was unable to directly communicate to their parents without extensive effort I could not afford. As a result, one artist featured across the three sites that I had selected. Whilst minimising variation, I believed that my ethical concerns should prevail. Curiously, the three sites selected featured the artists working outdoors. Although the outdoor focus of these three workshops minimised variation based on what I observed (e.g. one series took place in a school), it was more representative of the organisation's workshops during the time of this research.

To develop the three remaining descriptive cases, I continued to use criteria to progressively focus on data from both the second and third phases of research.

These criteria included:

1. The ongoing emphasis and repetitiveness of what artists did and said.

2. Inconsistencies between what they said in the second phase and what they did in the third.

3. What interested participants in interviews, feedback forms, and documentation booklets.

4. What appeared to be the most salient concepts based on my emerging understanding of their pedagogies.

During this analysis, I wrote over 120 memos totalling approximately 60,000 words to reflect on data selected using this criteria.

I wrote vignettes that attempted to give a story-like structure to the data selected (Miles & Huberman, 1994). Then I compared vignettes and considered how to maximise opportunities for variation within each case. In other words, I avoided selecting two vignettes that described how artists opened their workshops, if their openings were similar. To further add to the complexity within each case, I attempted to select vignettes that balanced multiple perspectives and described what artists did among various artists and participants. I considered the relative status of different types of data and attempted to avoid selecting data simply to make a coherent story. I was still aware that outliers would add complexity to my representation. I also wrote the descriptive cases longer than they ultimately would become. Providing longer drafts allowed artists to comment upon a broader and more varied sample of events in member checking interviews. Then I could better ascertain aspects of their workshops more significant to them.

In addition, I started to consider the formal qualities of my representations. I became more aware that I was writing sparsely, perhaps as an effort to put forward an undistracted focus on what artists did. I believed this would allow for more varied interpretations from the reader, which I believed would benefit the research's contribution to the field. I also decided to use metaphors in some instances to emphasise the ambiguity of what artists did and its multiple possible meanings.

I decided to write myself into the text to further add to the situated and complex nature of my representations. I wanted to be transparent about my presence. I included the feelings I felt and the memories I encountered during workshops to further illustrate these were not pure, objective accounts (Lassiter, 2005). But I also doubted whether a highly introspective *vanity ethnography* would be useful (Van Maanen, 1988). This approach questions its own form until it is formless. Alternatively, I wanted to present a coherent but obviously constructed narrative that told stories about what artists did, how it was meaningful to them, and what vocabularies they used. By September, I finished drafts of three descriptive cases. Now I further discuss the concept of reflexivity and its impact on how I conducted fieldwork and wrote these descriptive cases.

4.3.3.4 Reflexivity

Placing myself within the narrative of my cases was consistent with my view towards my reflexive position within the field. Rather than considering my participation in the research as a limitation to overcome, I believed it could strengthen the research "by promoting more penetratingly vigilant attention, more subtle awareness, and keener sensitivity" (Shusterman, 2008, p. 138). Moreover, I believed that

engaging in a reflexive process would open myself up to the perspectives of artists who perhaps held views different from my own (Warnk, 1984, p. xiii).

Using journal writing for example, I engaged in an ongoing process of re-examining my preconceptions' role in shaping how I collected and analysed data (Delamont, 2009). I maintained an open dialogue with supervisors and another ethnographic researcher to seek outsiders' perspectives (Robson, 2002, p. 175). In the field, I conversed with artists, site partners, and participants to ascertain how my presence might have affected what I observed, particularly as a man often among women (Hammersley, 1998). In addition, I suspected my status as a Ph.D. researcher from Cambridge may have been threatening to some families, particularly at sites where they likely came from a lower socioeconomic demographic than others. I also found myself drawing more interest and curiosity from those likely of a higher socioeconomic demographic. I made these assumptions based on my familiarity with the demographic profiles of partnering schools and nurseries across each site, presented in Ofsted reports available online.

I tried to remain attentive to these issues and address them when possible. For example, I pushed myself to more directly participate with artists and other participants rather than standing back and playing a more passive role. I paid particular attention to engaging with children when their parents were nearby. At one site that partnered with a school characterised by a lower socioeconomic profile, I sat with one family during an entire workshop without taking field notes. I was simply trying to establish rapport and trust. In the end this was not as possible as I would have liked given the short term nature of the artists' involvement at each site.

Even though I used the above approaches, I am not claiming I arrived at a complete understanding of how I affected this research, nor that I fully overcame the limitations of this study. Nonetheless, I attempted to negotiate an inevitably complex encounter and produce a trustworthy account. This effort was further strengthened by member checking interviews of the descriptive cases, which I discuss next.

4.3.3.5 Member checking interviews

As I neared completion of this third phase, I shared the three descriptive cases with four artists from the three selected sites. To support their reading, I provided a letter and a list of questions, viewable in Appendix J. I then conducted three member checking interviews between October, 2010 and February, 2011. In reviewing these descriptive cases with artists, I was interested in whether artists remembered events as I described them. I wanted to ascertain whether the terms that I used were appropriate and consistent with their uses and interests. I was interested in which events I described particularly interested them and why. I wanted to hear accounts I may not have selected that they felt were important. I intended to collect more data from artists who I felt were less represented in these cases. Finally, I sought permission to share these descriptive cases with the other artists in the organisation, as well as my supervisors.

I decided to interview pairs of artists from each site for one hour, assuming that their collaboration could aid recall of particular events. After the first interview, I reflected upon it with my supervisors. We noted that I had some difficulty engaging both artists in reviewing the cases. For the second and third member checking interview then, I relied on a more structured approach to focus on particular questions that emerged whilst writing the cases. The second and third

interview schedules can be viewed in Appendix J. In addition, I decided not to include the artist who had featured in all three cases for the third interview to ensure that the other artist was more adequately represented.

In addition to the above structure, I attempted to use photo elicitation during interviews to support artists' recall of particular events, to narrate events I did not observe, and to point me to categories not yet noticed. In some cases, I selected photographs the artists or participants had taken and events unfamiliar to me. In other cases, I selected photographs that I took that could provoke further understanding of categories still unclear. Some artists described this as useful in reviewing what they did and why it was meaningful. For others, it seemed less useful because they had difficulty placing images that I or partners took. The workshops were often scattered across large open areas, so photographs did not necessarily represent events familiar to them.

These three interviews did not suggest to me that I needed to make any significant alterations to my descriptive cases. They did, however, provide further instances to gauge artists' interests in particular vignettes, thus providing more evidence for me to sample particular data. Moreover, these interviews provided another instance for me to saturate categories and provide more accounts of underrepresented artists. At the end of these three interviews, I promised to revise the cases and return them for the artists to read a second time. The artists agreed for me to begin to share theses cases with other artists in the organisation. Based on artists' feedback, I began to believe that including a separate interpretive framework would be beneficial to this research. I discuss why and how I approached this framework in the next section.

4.3.4 Phase four: Towards an interpretive framework

The descriptive cases that I developed in the previous phase primarily focused on the research question, "How do artists enact their pedagogies?" In my member checking interviews, some artists expressed concern that I had not included what these actions meant to them. Others also critiqued their partial representation, namely that they only provided a description of my particular encounters during workshops, perhaps exacerbated by the open, expansive geography of somewhat scattered workshops. Still others expressed some concern that some artists who participated in the exploratory phase of this research were not accounted for. Some artists also asked me what I thought the significance of their pedagogies was, whilst others seemed less interested.

With these concerns in mind, I started a new, overlapping phase of research to work towards developing an interpretation of these descriptive cases. Describing one phase as descriptive and the other as interpretive is somewhat misleading as writing these descriptive cases was interpretive. At the same time, it was noticeable during my member checking interviews that the primary matters of disagreement with artists concerned details of particular events, not differences of broader interpretation. These descriptive cases did not present the meaning to the artists of what they did or too many words the artists used to describe what they did. And yet, I continued to sense some suspicion among them towards academics who theorised artists' work in ways that could overshadow or misconstrue what artists did and why. When I attempted to interrogate this issue with artists, I confronted some defensiveness that did not allow me to fully assess it. Therefore, I had much to negotiate moving forward as I developed this interpretive framework, which I consider below.

4.3.4.1 Building theory

To develop this interpretative framework, I reanalysed the data, primarily opera-tionalising the questions, "How do artists describe what they do and value what they have done?" In selecting data, I decided to include all eight artists who had participated in the study to this point. I did so because several artists were con-cerned that others would be left out of my research based on the three cases I selected. Moreover, including these other perspectives allowed me to further em-bellish, not necessarily triangulate, the concepts that had emerged in the three descriptive cases I had selected. I believed this would add greater depth and com-plexity to my representation. In developing this framework, my first and primary intention was to try to construct artists' meanings and represent them conceptu-ally. As I have maintained, I used their vocabularies for categories to the extent possible. I thought that providing their vocabularies would be particularly useful for these and other artists in similar groups to consider how they talk amongst themselves. As I worked towards more abstract concepts and themes, I still tried to maintain density and variation by accounting for the complexity of the specific situations through which different artists enacted and interpreted those concepts (Strauss & Corbin, 2008, p. 305). I was not trying to smooth over differences simply to give a more coherent framework.

As I have stated, this analysis relied upon an open and comparative approach to coding. Data sets were reanalysed using new categories as they emerged and I began to coalesce these categories within broader *emic* themes that were still emerging. At the same time, I kept earlier sets of codes and categories for future comparison. As I coded, I operationalised each theme through different questions that pushed me to look at the data from different perspectives. I sought to develop

theories that related the themes to one another. Bearing in mind these emerging theories, I revisited codes and categories and then worked backwards towards revising the emerging theories.

I also continued to collect data as opportunities arose, such as a conference in which one artist presented on the *big ideas of time and space.* Through this ongoing data collection and analysis, I coalesced my interpretive framework around themes of *space*, *time*, and *material.* I produced a summary table for these three themes, incorporating data from all the artists in this data display. Like the concept maps discussed earlier, I displayed data in this fashion to "view a full data set in the same location…arranged systematically to answer the research questions at hand" (Miles & Huberman, 1994, pp. 91–92). These summary tables included the:

1. Categories organised by theme.

2. Working definition of categories, relying largely on *in vivo* codes.

3. Number of instances for each category.

4. Descriptive examples of each category.

These data displays allowed me to look for relationships between themes, categories and codes as I attempted to build theories. An example of a summary table is provided in Appendix K. Through this analysis, I began to work towards testing the theory that these artists were describing ways they altered time and space, used their bodies, and introduced materials to facilitate an immersive way of being that deeply and pleasurably engaged with unfamiliar possibilities. I began to reanalyse data and look for exceptions to this theory while continuing to alter and saturate categories through both inductive and deductive reasoning.

To deepen my understanding of existing themes, I also turned to *etic* concepts. I selected literature based on what was familiar to me, unfamiliar literature suggested to me by my literature review of artist pedagogy, and suggestions from my supervisors based on their reading of my descriptive cases and summary tables. In particular, I turned to pragmatist William James' *Principles of Psychology* (1901), which draws on both phenomenological introspection and laboratory-based research, to examine themes of time, space, and the body. As I became more aware of the body as a potentially relevant concept, I reanalysed the data, finding evidence of its significance. Therefore, my analysis at this point was gradually and cautiously shifting towards both an inductive and deductive approach.

I turned to Dewey's *Art as Experience* (1934/2005), which draws on James' theories, to describe aesthetic experience as a sensory heightened state of being. This book was particularly useful for me in deepening my understanding of the artists' approaches to body, material, and immersive experience. Also relevant were phenomenological perspectives, including drawing attention to the body and a primordial sensory engagement with the lifeworld (Merleau-Ponty, 1962). Finally, I turned to pragmatist perspectives that draw on Nietzsche and Dewey's theorisation of the contingency of the world, thus allowing for opportunities for individual self-creation (Rorty, 1989).

It is noteworthy that I tended to avoid sociocultural theories and vocabularies in my theorisation of the artists' pedagogies. Although scaffolding and structuring situations were useful concepts to an extent, I did not find the artists using these vocabularies in ways that resonated in particular with phenomenological literature. Therefore, I tended to steer away from this body of work even though other

researchers of artist pedagogy had found it useful (e.g. Galton, 2008; Pringle, 2008).

As I extended my theoretical sensitivity of time, space, body, and material as themes, I continued to negotiate the ambiguous and complex balance between accounting for artists' meaning of their pedagogies and my own. To negotiate this complexity, I tried to create different spaces within my interpretive framework for them. I decided to write about artists' interpretations of categories within each theme, and selected data for its density, repetitiveness, and variation to present a meaningful way for readers to engage with the data. This conceptual analysis referred back to the descriptive cases in order to give a situated understanding of them. I embellished concepts within each theme by incorporating all of the artists' descriptions and interpretations of situations that did not feature necessarily in the descriptive cases.

After presenting the artists' views within each theme, I wrote and rewrote analyses that drew on literature and personal experience to provide an outside view. My aim was to extend cautiously beyond these local meanings in ways that might further deepen and expand the reader's understanding of these artists' pedagogies. Slightly generalising these concepts could be useful by illustrating their relevance beyond the sites I observed and artists I researched. However, I wanted to emphasise the provisional, contingent, and situated nature of this interpretation. This interpretation was not the final say, but one among many, as I made sense of specific moments in the past.

To make this clear, I used provisional language, whilst also attempting to clearly signpost whose interpretation was being put forward, either the artists' or my own. Whilst developing this interpretive framework, I continued to collect data to re-

solve remaining uncertainties and begin to seek some validation. I turn to discuss these final acts of data collection in the next two sections.

4.3.4.2   Further interviewing the founder and director

In developing this interpretive framework, there were aspects of how artists described their pedagogies that remained unclear to me. In particular, I was struck by the artists' interest in metaphor and their disinterest in literal language both during workshops and in reflecting upon them later. In the exploratory phase of this research, both the founder and director of the organisation had touched upon this area of interest. Therefore, I conducted individual semi-structured interviews that focused specifically on this emerging area of interest with each of them. Then I reanalysed all the data keeping this analysis in mind and using the constant comparison method. Through this analysis, I added a fifth theme, *language*.

During an interview with the organisation's founder, she concluded by saying that she had the impression during the interview that I knew more about the organisation than she did. This observation was another indication that I was reaching the point where further data collection with artists would not lead somewhere new. Therefore, I continued to wind down data collection. However, I conducted one final focus group with six of the artists who remained local and were featured in this research.

4.3.4.3   Focus group

For my final data collection event in May, 2011, I invited the eight artists who featured in this interpretive framework to participate in a focus group and the six who still resided in the area attended. My interest in this final focus group was

multifold:

1. Seek some validation of my emerging interpretation.

2. Add contributions from artists who were underrepresented within each theme.

3. Continue to explore lingering questions related to representation.

Recognising the somewhat delicate nature of representing artists' pedagogies, this focus group also provided me an opportunity to slowly and delicately review how I was beginning to interpret their pedagogies and why I was doing so.

For this focus group, I was not seeking validation from the artists in the sense that I wanted to hear from them that these themes were the right ones. Alternatively, I was allowing for open and constructive dialogue to ascertain whether there remained any conflicts or tensions between my interpretation and theirs (Lassiter, 2005).

Prior to this focus group, I sent these six artists all three descriptive cases and asked them to read them. To open the focus group, I traced my research journey and its assumptions, then introduced the five themes of my unfolding interpretive framework. After this initial conversation, I asked seven questions, providing one minute to each artist to respond to each prompt in turn. I used this structured approach to ensure everyone had the chance to speak, thus maximising opportunities for understanding consensus and disagreement among the group. These questions can be viewed in Appendix L.

Interspersed within these questions were three opportunities for the artists to have an open discussion and reflect upon what the others had said. After these questions and reflection opportunities, I provided an open opportunity for artists to

comment upon the descriptive cases as a group.

Through this focus group conversation, I was confident that the themes I had developed resonated with the artists. Moreover, I was convinced that the artists as a group were interested in how I was interpreting their pedagogies through these themes. Although I added underrepresented voices to particular themes within my interpretive framework through this focus group, I did not find that the group introduced any tensions or conflicts worth pursuing further. Therefore, I decided I had finished data collection and turned to write up in the fifth and final phase, which I discuss in the next section.

4.3.5 Phase five: Writing up and dissemination

Writing this dissertation was not done *post facto* but was integral to my research journey. During fieldwork, writing was central to my analysis, as was evident in writing memos, case studies, and the interpretive framework. Nonetheless, I began to formally write up this dissertation in November, 2010 as I increasingly stepped out of the field, and multiple drafts of this text were reviewed by my supervisors before a final proofreading conducted by a professional. In submitting this dissertation, I also submitted an abbreviated version to the organisation and its artists, including the three descriptive cases and the summary of my interpretive framework presented in Chapter 7. Having discussed these five phases of fieldwork, I now turn to briefly review this research journey and then present my findings in the final three chapters.

4.4 Methodological challenges and limitations

Through this research, I had to contend with different methodological challenges. For example, my sample had limited diversity with respect to age and gender as a result of the organisation I accessed. My interest in maximising variation in my sampling strategy was also limited because one artist featured across four of the five sites I observed and the three descriptive cases I selected. The organisation selected artists for sites based on the design of the project and the availability of the artists, which was outside my control. As this became an obvious concern, I began to sample the other artists at each site more frequently to produce more variation in my data. In addition, I decided, as the artists also encouraged, that it was important to include all artists to strengthen the density and variation of my interpretive framework.

Another sampling issue concerned the short-term workshops the artists facilitated, ranging from two to seven workshops at each site, often with new participants each workshop. The short-term nature of workshops made it difficult to establish relationships with parents and children and presented ethical challenges described previously. I was concerned that the short-term nature of the workshops did not allow me to develop trust with a diverse sample of participants. I suspected that parents who were more likely to trust me as a researcher and agree to interviews were more likely from higher socioeconomic backgrounds. One parent also told me that being a man made it more difficult for me to establish relationships with young girls.

Therefore, I attempted to redress these imbalances when collecting and analysing data. I mentioned one example whereby I simply sat with a parent and child

throughout a workshop without taking field notes to try to build trust. I cautiously avoided some parents and children who seemed somewhat ambivalent about my presence yet without giving up on establishing relationships with them. In my analysis, I attempted to select vignettes that represented the involvement of both boys and girls, those who were perceived by the artists as ideal or difficult participants, and those who represented the socioeconomic diversity across sites.

During fieldwork, I also became concerned about the extent to which my photo documentation of workshops disrupted the naturalness of the workshops I observed. Working as pairs, the artists described one artist playing a photo documentation role, whilst the other immersed herself in participating alongside parents and children. As I took photographs, I noted artists telling me that it was a relief that I was playing this role for them. Because I wanted to preserve the naturalness of the setting to the extent possible, I stopped taking photographs. I communicated this decision to the artists, and they resumed taking photographs and shared over 200 of them with me.

Next I summarise the methodological challenges and limitations of this research design before turning to my findings in the next three chapters.

4.5   Summary of research design

In this chapter, I traced a multiphased and flexible research design oriented towards producing artist-led descriptions and interpretations of their pedagogies. Underpinned by pragmatism, I described how I developed a principally ethnographic study relying on aspects of grounded theory to develop these accounts. The design began with a purposive sample of nine artists and a set of flexible

research questions informed from my review of the literature and personal experience. My first phase was designed to work towards exploratory ethnographic cases that would allow me to theoretically sample artists and their emerging interests. Although I did not feedback the majority of these cases, I moved forward with a smaller theoretical sample that presented opportunities to observe workshops offered by the organisation I accessed for this research.

Through participant observation and other triangulated methods, I moved on to produce descriptive case studies that accounted for the complex and specific nature of artists working outdoors with parents and children. Navigating complexity, I approached an interpretive framework cautiously, structuring the text in such a way that indicates that these findings are perspectival and contingent. Moreover, this representation prioritises the construction of artists' meaning within specific situations, and cautiously moves to extend understanding beyond it.

I have illustrated that the findings of this research are trustworthy through the rigour of this design. These descriptions and interpretations provide a strong basis for artists, researchers, and policy makers to use as a point of connection and/or departure as they develop their pedagogies, policies, and future research.

I now turn to answer my research questions in the next two chapters:

1. How do artists enact what they do?

2. How do artists describe what they do?

3. How do artists value what they have done?

I answer the first question through the descriptive cases in Chapter 5 and the second and third questions through the interpretive framework in Chapter 6.

Chapter 5

Description

To this point, I have argued the need for descriptions of artists' pedagogies that present complexity, variation, and situatedness. In this chapter, I address this need by presenting three descriptive cases that primarily address the research question, "How do artists enact what they do?" Prior to each case, I provide a brief introduction to help the reader understand how, where, and why the series of workshops came to be. To begin, I turn to the first series of workshops I observed at Potter's Creek.

5.1   Beautiful little moments

This first descriptive case features outdoor workshops that took place in 2010, facilitated by two artists, Zoey and Evie, for parents, children, and nursery nurses from an early years centre. In 2008, the early years centre served approximately 128 children aged three months to five years. According to Ofsted, the centre at that time was situated in one of the most deprived areas in the country, characterised by

high unemployment and many families on benefits. Most children in this area entered early education with significantly lower skills than those expected for their age. The majority of its population were also described as White British. Children and their parents, as well as nursery nurses, were invited to attend any or all of these seven workshops, which were part of an initiative to discover and share the joys of outdoor learning. These free workshops began in late February and were offered 1–2 days a week for several weeks. They took place in a nearby woodland I have named "Potter's Creek" to attempt to preserve the confidentiality of the participants. Also to preserve their anonymity, I have used pseudonyms for all individuals mentioned. I begin this case with the second workshop, which took place in early March.

The grey clouds hang low and heavy, dimming hope for the long awaited arrival of spring. I have arrived at the nature reserve at noon—an hour before the artists' second workshop is scheduled to begin. I pass through a kissing gate and over a short wooden bridge that traverses a muddy stream. The stream is dotted with plastic carrier bags and empty water bottles. Taking a winding, narrow footpath into a wooded area, I see what the artists call *traces* that have been left behind from the first workshop. Green string and eyelash yarn have been strung between trees to mark a boundary. Knotted orange and blue ribbon adorn the yarn and a gated arch of willow is decorated with more orange ribbon.

I find Evie and Zoe sitting in a clearing in the woods. At their feet are several plastic carrier bags full of materials. We greet each other and I glance inside the bags. There are boxes of chalk, both white and coloured, as well as unopened rolls of baking paper, a pair of green rubber gloves with knobby fingers, blue and

orange fabric, and balls of eyelash yarn. The yarn has a dark thread base with bright, sprouting purple, yellow, and orange hair.

Zoe and Evie tell me they plan to invite parents and toddlers to make flags with baking paper, found sticks, thumbtacks, ribbon, and yarn. Zoe notes the supply budget for this workshop, like any other they offer, is only £10. When I ask where they found the materials, Evie notes she keeps an eye out for them at jumble sales. She pulls out a bright blue apron with a daisy floral pattern to show an example. Zoe pulls a box of thumbtacks out of a plastic bag. Its price tag from a local thrift shop is marked £0.30.

Evie walks away from the clearing to hang a few laminated signs on nearby trees. The signs announce a family workshop is in progress and ask people to keep dogs on leads. Zoe notes to me that glass shards are poking through the dirt, having been uncovered when participants explored the woodland in the last workshop. She says they need to be cleared out to make the area safer. Evie returns from hanging signs and tells Zoe that they will need to encourage the children to bounce up and down to stay warm. Then they begin to pick up rubbish, such as the glass and dog waste.

After spending ten minutes clearing the space, they note it is time to return to the early years centre to meet the parents and children. They debate for a moment whether they can safely leave behind materials such as scissors and thumbtacks. Evie dryly notes that it is hard to get injured with chalk. They decide to bring the scissors and thumbtacks with them, to leave the rest behind, and to drop the rubbish off along the way. Evie picks up the bag of rubbish, which was sitting next to the bags of material they brought.

"This is the rubbish one, isn't it?" Evie says and Zoe laughs.

The three of us walk back to the centre and arrive fifteen minutes before the workshop is scheduled to begin. We wait for participants in a multipurpose room. Moveable and cushioned dividers have been pushed to the sides of the room and mats have been placed on the blue linoleum floor. Zoe and Evie greet Elaine, who works at the centre and has helped recruit families for the workshops. They begin to talk about the weather. Elaine suggests that the weather during the first workshop was just good enough to remind everyone that it could have been a lot worse.

The first two participants arrive, a middle-aged woman and her young daughter. The mother asks Evie if what they left behind in the first workshop is still there.

"Most of it is as we left it," Evie replies. "There is also a new teepee resting against a tree! Somebody has been out there since the first workshop."

Parents and children, most of them around 2 years old, begin to arrive. Zoe squats low and greets one boy eye-to-eye. The boy lifts up his jumper to show her his shirt underneath. Zoe puts her right arm across her thighs, braces her left elbow on her left knee, and rests her chin on the heel of her left hand. Then she listens quietly to the boy talk about his shirt featuring Ben Ten, a children's animation character.

At 13:00, Zoe and Evie ask the group of seven adults and ten children to form a circle in the room. Then they ask parents and children to introduce themselves,

if they want. All the parents do so and then give their children a chance as well. Only the boy with the Ben Ten shirt introduces himself. He tells the group he is named Ben Ten.

After these introductions, Zoe tells the parents and children they are going to head to the woodland "to explore, look around, and make". Evie emphasises that they are going to "experience the woodland". Zoe says they will not be making artwork today but they will make suggestions to the group about what they might do once they are in the woodland.

"And if it rains," she adds, "we'll try to rough it out. But we can run back to the school if necessary."

As we leave the room and exit the centre, Elaine hands kids SureStart backpacks for collecting treasure.[1] We walk into the centre's garden just outside the school building and then past a playground onto large, open playing fields. A man is painting fresh white stripes on a pitch. I notice the toddlers' backpacks hitting the back of their knees as they walk across the field. I think to myself this must be a long journey for their little legs. Walking in front of the parents and children, Zoe turns around and offers a big smile to the group. Zoe and Evie later describe a young girl who had been to the first workshop saying at this point, "We're going to the jungle to get messy!"

In an interview weeks later, a key staff person of the early years centre described working with these artists to explore different ways of working in this wooded

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[1]SureStart is a national initiative to improve early childhood development through childcare, education, and health/family support, particularly in neighbourhoods marked by low-income households.

public space. She said that her centre had offered "traditional nature walks" for parents and children. However, she described these artists "opening up people's minds to what else could be done". She said that when she toured the woodland with the artists for the first time, she noticed their "awe and wonder" as they discovered the canopy of the wood and the decaying material beneath it. In the decaying material, she said, the artists described seeing a "huge amount of scope for making and moving". She also noted how the artists planned to "define an area" by marking boundaries, entrances, and exits with string hung between trees and willow. She suggested this definition would make the workshops safer by giving children a place to explore without running off.

The children, parents, and I wait for Zoe and Evie to unlock the school's padlocked gate into the nature reserve. A little girl peers through the fence. Later, Zoe describes her saying "Oh! It's dark in there!"

The group walks in a single file line on a muddy path and begins to cross a bridge over a stream.

"We have cleaned up the nasty bits," Evie says to the group, "so you can feel safe. But it is slippery on the other side of the bridge!"

The bridge is covered in a slick mix of brown mud and grey clay. Wire mesh laid across it gives some traction. I scoot the bottoms of my wellies across the bridge and think about a moment during the first workshop when Zoe told the group that mud is delicious.

When she said this, I laughed. I was the only one who wore sneakers in the first workshop, not wellies, and I tried to avoid the mud as much as possible. The children, on the other hand, appeared to take delight in stomping about in this thick, grey mud.

At a forked path past the bridge, Evie tells the group to head to the left towards a clearing. The group files past one family workshop sign tied to a tree. At the clearing, Evie points out the boundaries made by the first group, constructed out of string, willow, and logs. The boundaries mark off an area that is about 60 square meters.

"Let's keep our eyes on the little coloured hats as they pop around the woods and play," Zoe adds. Then she reminds the parents that the children are ultimately their responsibility. "But let the children go. Let them explore. Let them be messy. And let them play, play, play."

Zoe and Evie then hand out folded books of white paper to the parents. They suggest to them that they might document what the children say and do. Evie tells the group that these "documentation aids" can help parents stand back and observe. Zoe then invites the group to make flags out of sticks, noting that children should pay attention to thorny ones and remember to point them down. She uses me as a dummy to show what might happen if the stick is pointed up. She motions with the stick as if it pokes me in the eye. Zoe suggests to the group they might explore the wood, perhaps to find a stick that might be used.

Then Evie pulls out a roll of baking paper. She says that the paper can be used for drawing what they see, making rubbings, or writing down things they hear.

Suddenly, Zoe lies down on her back on a patch of dirt in the clearing and looks up at the sky. She asks the children what they can see and hear. She says she can see clouds and hear children whispering. A girl lies down next to her in the dirt.

"I can see a bit of blue poking through the cloud over to the left," Zoe says.

Evie then points to a nest in a tree. A mother crouches behind her daughter and points too. I think the mother is trying to help her daughter spot the nest. Still lying on the ground, Zoe hands a clump of moss to a young boy and asks him what it feels like. Then she stands up and asks the group whether they should wander around the wood and see what they can find. Most of the group begins to leave the clearing. Then she lies back down on the dirt, next to the girl still lying on her back.

"I can see your boots," Zoe says as the girl lifts her wellies in the air. The girl's mother warns her that she might get poked with a stick protruding from the ground when she puts her legs down.

I walk away from the clearing towards a group of parents and children who have gathered by a pit surrounded by fallen trees. The pit is as deep as the children are tall. It is also wide enough that several adults and children can comfortably play there at the same time. One parent crouches down low in the pit and begins to rummage underneath moss. She lifts up a millipede and places it on her flat outstretched palm. Several children gather to look. The woman blows the bug off her hand and it lands on a child's winter coat. She notes how the bug uses his little legs to hold the coat tightly. She blows another one and that bug falls to the

ground. "He's going to have a head ache!" she says. She picks up another clump of moss and says, "Oh look!" Two children bump their heads as they bend over to look at the same patch of dirt. Evie stands quietly behind them, lifting her iPhone above their heads to take a photograph.

I stand at the clearing for ten minutes as the parents and children look for mini-beasts under moss. Then I return with Evie to the clearing where some parents have joined Zoe in making flags with their children. Some children are planting sticks in the ground and wrapping them with baking paper. Some sheets of baking paper have been marked with squiggly lines from pastel coloured chalk. Evie picks up a piece of baking paper and chalk and begins to do a rubbing on a tree.

Then Zoe turns to a girl who is waving her flag back and forth. "That is gorgeous! Whup! Whup! Whup!" she says as she whips her body like a windblown flag. With moss and leaves clinging to the back of her sweater, Zoe then announces to the group scattered across the wood that it is snack time. The rest of the parents and children begin to return to the clearing from their explorations.

During snack time, Evie, Zoe and Elaine pass out breadsticks and peeled clementines that Elaine has prepared. In a later interview with Elaine, she described only having a "sketchy idea" of what was going to take place in these workshops. She thought the workshops could involve art activities, she said. But she described how she discovered that these workshops were "not an art activity".

Some children and parents sit on a circle of logs in the clearing and chat during snack time. Zoe lowers herself to the ground to sit face-to-face with a young boy. His mother stands behind the two of them and is rocking back and forth with

her arms crossed. Zoe rests her weight on one leg tucked underneath her body and stretches the other leg out across the dirt. The mother stops swaying and begins tapping her foot on the log where her son is seated. Then Zoe hands the boy some blue chalk and rips a piece of baking paper off the roll. The boy softly talks to her but I cannot hear him. Zoe pulls a sharp pencil, which is pointed at his face, from behind her left ear. She puts it aside on the ground.

Zoe asks the boy whether he can find a stick to use for his flag. Instead, the boy points at the box of gold thumbtacks on the ground nearby. Zoe tells him that thumbtacks are sharp and they can hurt. She puts a tack in his palm with the point upward. She gently takes one of his fingers from his other hand and touches it to the sharp end of the tack. And then she lets go. She picks up a stick and presses a thumbtack through the baking paper into it. Then she hands the flag to the boy who begins to wave it up and down. "Up!" Zoe says as the boy raises the flag. "Down!" she says with excitement as he lowers it. She raises and lowers the pitch of her voice with the upward and downward swinging of the flag. The boy's mother still stands above them with her arms crossed. Zoe hands him a pair of scissors and tells him to be careful as he cuts blue yarn to decorate his flag. She holds his hands and they cut the string together. She ties the string to the top and the bottom of the flag.

"Look what you have done!" the mother says to the boy.

The boy runs from the clearing, continuing to wave his flag. Zoe smiles, stands up and walks over to me. She asks me the time.

"It's 2:20." I reply.

"Wow. Okay, " she says.

Moments later, Zoe and Evie notice children are crying. Sensing they are cold and tired, they decide it is time to round up the group and head back to the school. We walk together across the pitch into a bitter headwind. Some children hold their flags rattling behind them in the air over their shoulders.

Back in the multipurpose room, Zoe sits down on the floor and asks a boy if she can see the treasure in his backpack. The boy pulls a feather from it and Zoe says the feather is beautiful. A girl runs over, followed by three others. They begin to share treasure, and Evie starts to hand out feedback forms to parents. "The next object is a pebble," a boy's parent says as he pulls one out of his backpack.

"We have one feather, an eggshell, a beautiful stone, and a seashell!" Zoe says to the seated group with excitement. "How did you find a seashell in the woods? That's magic!"

After the participants leave, Evie tells Zoe that she heard from several participants that they appreciated being allowed time and space for exploring. Later she walks out of the multipurpose room and begins to weave willow and ribbon into a tall wire fence enclosing the centre.

I look at the feedback forms. One parent describes learning "to talk less and let my daughter do most of the talking around what she was doing". Another describes learning her daughter "has a real interest in bugs and beetles". A third describes enjoying "an opportunity to be exploring and the bit of guidance given".

For the next workshop a week later, I arrive in the woodland on a sunny Saturday morning. My spirits lift as I munch on an apple and look at the sprouting leaves on the trees. Evie greets me in the clearing and shows me a new addition to the nature reserve. There is a den made out of willow, logs, moss and dried grass. "You see what happens," Evie says. "You leave materials behind and somebody builds a den!"

"It's perfect," Zoe says. "We plan on exploring shelter today. And here it is. Somebody has made us a shelter."

After this initial excitement, Evie and Zoe start picking up after other people's dogs again. They express frustration and disgust for having to do so. After clearing the space, Evie walks to her car to fetch more bundles of willow. Zoe continues to tidy up the clearing, picking up thorny sticks and tossing them into a fire circle. Zoe then steps outside the clearing looking for larger logs for additional seating. She picks up a large log and then puts it back down. "There are lot of living things under there," Zoe says to me. "The kids can discover them on their own."

After Evie returns with the willow and leaves it by the clearing, the three of us head back to the centre to meet the participants attending this third workshop. The audience for this workshop is specifically children and their fathers.

The head of the early year's centre meets Evie and Zoe in the multipurpose room. They discuss how the workshops have gone so far. The head asks them to no longer use thumbtacks, suggesting they are not age-appropriate for this group.

Three men and three little girls arrive soon after. Zoe welcomes this group and says that the workshop today is about having fun as a family. Evie adds they are going to "perhaps make something shelterish". She suggests they might look for examples of shelters, find materials, and construct their own. Zoe adds that they have tried to clear the land of dangerous objects as much as possible but they cannot clear out the whole woods. She adds there will be time for wandering off, time for a snack, and then more time for wandering and exploring. Evie hands out documentation booklets, suggesting that the fathers can use them to stand back and observe.

"Document little moments," Zoe says. "Beautiful little moments are what we are most interested in."

At the woodland, Evie leads the group to the new shelter. It looks like an igloo made out of sticks. Two little girls step into the shelter and begin to explore moss and sticks on the ground. Nearby, Zoe and the third girl begin building a nest, fetching sticks and placing them in a circle on the ground. Two other children start to explore the woods with their fathers.

After fifteen minutes, all the participants join Zoe and the girl in adorning the nest with ripped fabric, found feathers, and cut string. Some children make marks with chalk on baking paper Zoe lays across the ground. One girl places found feathers in the holes of a decaying piece of wood. Most of the fathers stand or crouch outside the nest and watch.

With Zoe, two other children begin to tie ribbons to branches above their heads. One girl's hood catches on a branch and yanks her back as she tries to walk away.

She looks up and then frees her hood from the branch. The girl then runs to Evie and asks her for thread. Evie pulls out different spools of twine and yarn from a plastic carrier bag.

"What do we have here?" Evie asks. "We have really pretty ones."

The girl chooses a ball of green twine and runs back to the nest. She begins weaving it in the branches that snagged her hood. Another girl begins making marks on a stick with a purple crayon. Then I notice one of the girl's fathers crouched by a tree. I notice how we mirror each other. We are both crouched down low, equidistant from the nest and writing into booklets. I find out later he is drawing his daughter as she builds the nest.

During this nest building, two men and two little girls, whom I believe are their daughters, arrive late. Evie welcomes them and encourages them to explore the wood. The men follow the girls who walk past the boundaries of green string furthest from the nest. Evie follows them and lets them go beyond the boundary. Eventually they return and she leads them back to the nest. With the whole group at the nest, Evie notices a robin in a tree. "Look, there is a robin bird. No, it's a pair! Maybe it's checking out our nest!"

After the workshop, the parents describe through the feedback forms how their children were making nests, decorating with materials, observing, exploring, wandering the woods, collecting stones and feathers, and watching birds. One parent describes how the workshop was "a chance to do something remarkably simple and enjoyable that most of us do not take normally", and that "it was just nice to have time and space to do something creative in a safe place". Another parent

describes learning and enjoying how to explore and unwind.

The next week, Evie and Zoe welcome the group once everyone has arrived. They tell them that a lot has changed in a week.

"The buds are this long!" Zoe says as she stretches apart her thumb and index finger.

Then Zoe and Evie walk out to the nature reserve with a new group joining them for the fourth workshop.

During the walk across the pitch, Evie carries two bundles of willow. The ten-foot-long rods are dotted with wooly white buds. Some of the buds have tiny golden flowers. A young girl walks between Zoe and her mother, reaching up to hold their hands. Zoe takes little steps with her feet, landing them at the child's pace. Zoe tips her head left and right to the same beat.

Walking into the woodland, I notice the muddy paths have begun to dry out. The dull washed-out landscape is becoming speckled with colour. There are green shoots on the trees and bushes. Brown branches are adorned with brightly-coloured orange and blue-ripped fabric. Elaine later notes how these brightly coloured materials made the group's markmaking more visible in contrast to what was a flatly lit, grey and brown, wintry landscape. In the clearing, Zoe and Evie introduce the workshop to this group much as they have done in previous workshops. Then Evie notices birdsong.

"Do you hear a bird? Is it looking at our nest?" Evie asks. Then she continues. "Today we are going to create a space for placing." She tells the group that in the last workshop one of the young nest builders stuck feathers in the holes of a mossy log. She describes creating a space today where other people might display their found treasures.

"It will be like an outdoor gallery," she adds.

Zoe then invites the parents and children to wander throughout the wood and find beautiful things for their space. Then she steps out of the clearing and off a trail. "Okay!" Zoe says. "I'm exploring!"

Children, parents and grandparents follow her lead and begin to scatter in the wood. Evie walks across the path and begins to use a "derby dibber" to poke holes in the ground. The derby dibber is a tool that looks like a shovel except it has a spike and stirrup in place of a blade. Driving the spike into the ground by stepping into the stirrup, she makes holes and plants willow rods about four feet from each other in a straight line. Then she weaves their tops to make a colonnade.

Whilst parents and children explore, Zoe joins Evie in this new place. A roll of masking tape hangs from Evie's arm like a bracelet, and she holds green twine in her hand. As Evie continues to build the willow structure, Zoe begins to adorn it by suspending between two trees three evenly-spaced sticks wrapped in green twine.

A young girl returns to the space for placing. Zoe hands her a piece of ripped fabric. "What should we do with this?" Zoe asks the girl.

"Attach it to a stick," the girl replies. Then she begins wrapping it around one of the suspended sticks.

A boy sees Evie using the Derby Dibber and wants to make holes too. His grandfather, however, does not want the boy to do so unless he explains why he wants to use it. In a conversation later, Evie describes how the boy perhaps could not verbalise that he simply wanted to make holes for the satisfaction of doing so. She says he should have been able to make holes without defending or explaining why. During the workshop, I notice how Evie appears to stand between the boy and his grandfather. She hands the boy the tool and begins to help him poke holes. Then the boy starts staking sticks in them.

In the gallery, Zoe is now draping masking tape between the sticks suspended in green twine. An older boy, around 8 years-old, returns to the gallery from exploring the woodland. His hood is draped over his head and he appears quiet and focused. He unslings his backpack on the ground and begins to pull green moss from it.

Elaine tells me later that the boy's mom and dad had brought his younger sister, but not him, to the earlier workshops. She describes how his father explained to her that they thought he did not like nature walks.

Zoe crouches down next to the boy. He sticks moss to masking tape, which I appreciate from a distance for its colour contrast. The boy runs out of moss and goes off to collect more dirt and moss in his purple backpack. Then he returns to the gallery. On one knee, the boy takes fistfuls of dirt from his bag lying on the

ground. Zoe joins him low to the ground and holds one end of a piece of masking tape. The other end of the tape adheres to a suspended stick. The tape droops to the ground between them with its adhesive side facing upward. The boy then sifts dirt through his fingers and loosely sprinkles it onto the tape. Some dirt falls to the ground and some adheres to the tape. At one point, Evie takes Zoe's place. She continues holding the tape, as Zoe did, and the boy sprinkles more dirt on it.

In a conversation later, Evie tells me that the boy described the dirt as "beautiful and sparkly". She describes him "spending ages" during this "beautiful" moment.

Elaine also watches and describes later how the boy was "intensely involved... in his masking tape". Elaine explains after sprinkling dirt on the tape, he took a bit of dry branch and broke it into rungs to begin to make an insect ladder. Then he spaced them horizontally on a piece of masking tape. Elaine said she folded over the top of the tape and stuck it to a tree. The bottom rung rested on the ground for the bugs to climb the tree. Finishing his "insect ladder", Elaine describes the boy turning to his mother and saying, "Is this place real? It is so magic!"

For snack time, Elaine and Zoe pass out wet wipes for parents and children to clean their hands. Then they offer peeled clementines, sliced bananas, and buttered hot cross buns. It is Easter time.

In the clearing during snack time, Evie is on her knees weaving willow. She has made a hoop and laid two parallel sticks across it. Then she begins weaving willow rods over and under the hoop and these cross braces. I ask her what she is doing.

"I am making a table for children to put their treasures on," Evie says. "I think the space needs a table." Moments later, she explains to me how anybody can make a table with sticks from their garden using this Catalonian weaving technique.

Then I ask her how she is going to build the legs.

"I don't know how I'm going to do that," she replies, to my surprise.

At the end of snack time, the boy and his grandfather set out to look for materials that they might use to make legs for Evie's table. When they return, the grandfather suggests they cannot make legs without a saw. Then the grandfather notices that the boy has returned with something heavy in his bag. The grandfather reaches into the bag to find out what it is. He pulls out a rusted piece of machinery with a red rope knotted to it.

"This has sharp edges. We can't have that. We'll get rid of that," Elaine later describes the grandfather saying to the boy. She describes how he walked off and tossed the object into a far corner of the woods.

Meanwhile, Evie has begun to make legs for the table, perpendicularly weaving two hoops into the round tabletop. She puts the table on the ground and it rocks slightly back and forth on its round legs. She presses slightly down on the top of the table to make it stand more sturdy and upright. Then Evie places the table in the centre of the gallery.

Whilst Evie and some participants begin to place treasure on the new table, Zoe sets off again to explore the woods. She finds the rusty machinery that the grand-

father had tossed away. This is her first time seeing the object. She later describes herself saying, "God, this is beautiful! Look how wonderful this is!" She brings it back to the gallery and places the treasure on the new table.

With the workshop coming to a close, Zoe walks around the space with children photo documenting what they have made. The open-air gallery has a willow entryway and colonnade for walls. These walls are decorated with masking tape stuck with dirt, moss, and twigs. Branches are adorned with orange and blue ribbon, and an insect ladder climbs a tree. There is a willow table for found objects. Zoe and Evie begin to refer to this table as "the altar". Evie says later that anything put there was "given an extra bit of specialness". On the altar, there is rusty gearing with sharp edges, a white feather lying on a bed of green moss, and a white seashell perched on a red rock.

Zoe and Evie gather everyone in a circle in the clearing before walking back to school. They turn to each person and say their name and thank them for coming to the workshop, exploring in the woods, finding and making beautiful things, and creating a space for placing treasure.

On the walk back to the centre, Evie points out to me that she did not want to tell me or others how she was going to build legs for the table. She describes wanting to provide "an opening" for others. By suggesting not knowing how she might make the legs, she suggests people might have taken the initiative to make legs on their own.

A few weeks later, I enter the wood for the final workshop. In the woodland, I find Zoe and Evie somewhat despondent. The places they created there, such as

the gallery, were destroyed sometime during the previous week. After surveying the destruction, I walk with Evie to her car to fetch a wide assortment of buckets and watering cans. Their theme today is muddy water play, which they chose because of the recent rainfall. Back in the clearing, Evie and Zoe sort out how they are going to use buckets to fetch water from the stream. Standing on the muddy bridge, they tie string to the bucket handle. Then they lower it to the stream below it. The bucket floats on top of the water until Zoe flicks the string and flips the bucket on its side. The bucket fills up with water, and then Zoe and Evie pull it back up together. Immediately, Zoe pours water from the bucket through the wooden slats of the bridge. It splashes through the wire mesh and slats of the bridge and then slaps the water below. Zoe notes she feels much better now, pouring water out of a bucket from a bridge.

Perhaps because of the rainfall, only one parent and her daughter show up. This is the same mother who blew bugs on children's coats in an earlier workshop. For much of this workshop, the daughter plays with Zoe or her mother, and Evie picks up the masking tape and ribbon off the ground. Evie also starts to place willow rods in a pile, which she leaves behind after the workshop. Zoe and the two others turn to make marks on a mirror with chalk, dirt, and water. They also hunt for puddles to stomp in and tap with sticks. I spend most of the workshop helping pick up.

Towards the end of the workshop, Evie and the girl go to the bridge to play with the bucket and water, and I walk over to watch. Evie lifts a bucket of water from the stream. The girl waits next to her, holding three big sticks in her little hands. Evie then puts the bucket at the girl's feet and drops the sticks into the bucket. Then Evie counts to three. Together, they hold the handle of the bucket

and toss the water and the sticks over the upstream side of the bridge. The water slaps the bridge and the stream below. They turn around, step across the bridge, and face the downstream side. With Evie crouched down next to the girl, they peer over a lower railing and wait for the sticks to appear.

"It's Pooh Sticks," Evie says. "But we think it's better to throw the sticks with a bucket of water. Then there is a lovely sound too!"

Standing next to Evie and the girl peering over the bridge, we watch the three sticks flow down the stream. One stick hits the edge of a log protruding from the bank. The current of the stream spins it in circles until it becomes unhitched and continues downstream. This stick trails a second one that floats quickly by. The third stick follows behind the other two, moving in slow water. I scrape the mud off my wellies on the side of the bridge and leave the woodland for the final time.

5.2   Chalk in the mud

The second descriptive case features outdoor workshops at a different site. This series of workshops were part of the same outdoor learning initiative as the previous case. These four workshops were facilitated by Zoe and Lucy at a nature reserve, anonymously named "Blackberry Bush". The workshops catered to reception year children, their parents, and their teacher from a nearby primary school. The site partner, Keri, who is a reception year teacher invited all children in the school to participate in any or all of the workshops. In a 2008 Ofsted report, the school was described as being larger than most, with a diverse pop-

ulation including over one fifth of its student body from the Traveller community. The school was also described as having a higher than average population of students eligible for free school meals. The free workshops offered by Zoe and Lucy began in April 2010 and ran for four consecutive Thursday afternoons.

Children stream out of the school building to their waiting parents as the hurdy-gurdy sounds of an ice cream truck play nearby. Lucy and Zoe walk towards the school to meet Keri, a reception year teacher before heading off together to a nearby nature reserve. They plan to survey the outdoor space for the first time before the workshops begin next week.

As a group, we set off for the nature reserve. We walk for 15 minutes and arrive in the neighbourhood where the nature reserve is located. Although the teacher and the artists appear to know it is nearby, they cannot find it. They turn to two boys sitting on their bikes and ask for directions.

"Pass around to the right," one says. "You'll see an opening."

We walk down a winding road that dead ends at a staggered gate crowded by overgrown bushes. Passing through the gate, we step into the nature reserve.

"It was like discovering a secret garden," Lucy later describes.

A sinuous, paved path bordered by large trees wraps around the perimeter of the nature reserve. Beneath this canopy is a sprawling thicket of bramble. Zoe and Lucy leave the path and head towards the centre of the reserve to find a large

open meadow. "I like how this space is open," Lucy says to the group. "I'll be able to see the children here."

They walk around the meadow to survey it and find some litter beneath nearby trees. Zoe tells Keri that they clear out spaces before workshops to make them safer. Then Lucy points out a bicycle tyre hanging from a branch high in a tree, and later describes it as a "statement".

"Oh that's lovely!" Zoe responds in genuine appreciation as she looks at the tyre.

Tucked away in a corner of the nature reserve, we find a small pond with a wooden observation deck. There is also a nearby green space hidden behind a hedge and a fence. Leaning over the fence to look at it, Zoe says this space feels too removed. She tells the group she wants a space that is open and interactive, that invites participation and consensus. Lucy and Zoe then turn to each other and decide they want to use the open meadow for the workshops.

"It's like an open studio. It's not a prescribed space like a playground," Lucy comments.

I ask her what she means.

"In a playground, people know what to do with the swings," she adds. "But in an open space, it's like an open room. It is not too clear how it will be used."

They continue to take the perimeter path to see the rest of the nature reserve. Along the path, we find remnants of a small campfire. Lucy bends down and picks a metal object out of the ash. She twirls it in her blackening fingers.

"I like this!" she says, showing the piece of scrap metal with stamped lettering to the group. "It says 'motorcycles' on it!"

The four of us take a closer look. Zoe notes that she likes how the space allows them to notice new things like this. She then looks down towards the ground and sees a plastic bike reflector. She picks it out of the dirt, brushes it off, and holds it up to one of her eyes. She closes the other and looks through the reflector. "In one workshop that I did, a child told me a reflector has all the colours of the world in it!" Zoe says.

The next week, I arrive at the nature reserve for the first workshop. It is the first warm and sunny day of spring. The smell of fresh cut grass is a welcome delight. The last daffodils scatter about in patches of unmowed grass and the trees bordering the path are now abloom with white flowers. Whilst waiting for Lucy and Zoe to arrive, I wonder whether I was supposed to meet them at the school. They arrive soon after and apologise for being late meeting me. Then they set off to prepare the space.

They begin by hanging signs at the gates to the nature reserve. Zoe and Lucy then slowly step through the meadow, using sticks to flick dog waste into carrier bags. They fill a bag, rolling their eyes in disgust.

"How are we doing for time?" Lucy asks me.

"It's 2:37," I reply.

They decide it is time to leave the nature reserve and we head to the school to meet the parents and children.

In the school lobby, I notice a large collage on the wall. Paper cutouts of children encircle an image of the earth, each with a tag that says "Welcome" in a variety of languages, including English, Polish, Portugese, Punjabi, Urdu, Tagalog, and Yaruba.

Keri steps into the lobby. She is wearing a red fleece jacket, hiking pants and hiking shoes. She tells Zoe and Lucy with excitement that 13 families signed up for the workshop. Then they briefly review a risk assessment. Keri has identified and developed strategies to address potential hazards such as stinging nettles and crossing roads with small children. The four of us then venture into the school courtyard to meet the families. Eight parents and their children are ready to go. Some have buggies for small children. One child is riding a scooter and another has a tricycle.

Lucy and Zoe excitedly greet the group, and ask the parents and children their names. The parents reply in turn, saying whether their children are in reception year or nursery. One boy says that he does not want to go to the workshop and runs down a side road away from the school. His father chases after him and Keri follows to help.

We leave the school as a group and immediately cross a busy street. Zoe stands in the middle of the crossing outstretching her arms and legs. Standing before a stopping white van, she smiles as the caravan of parents and children crosses the road. The boy who briefly ran away follows with his father.

When we arrive at the gate to the nature reserve, I find a sign hung up earlier is gone. I look in a nearby rubbish bin and find it thrown away. I take it out and hang it again as Zoe and Lucy lead the group to the meadow. Then I join the group in the meadow where the artists have asked everybody if they would like to sit in a circle.

The artists have led the group to a corner of the meadow bordered by brambles and unmowed grass. Some sit and others stand as Zoe welcomes everybody to their "adventure". She asks the group the name of the nature reserve. "Is it Blackberry Park? Blackberry Field?"

After a brief silence, Keri replies. "I am not too sure what the name of the place is. But I have heard some people call it 'The Nature'."

"The Nature!" Zoe says excitedly. "Perhaps the group might find a name for this place! It is a glorious day for a workshop. Lucy and I are doing four sessions here with you, each about an hour and a half long, exploring and engaging."

"This is a shared experience," Lucy adds. "The space where we are sitting is base. People can go and explore and come back to this base area. The workshop today is an opportunity to slow down and explore together."

"And we have cleared the area earlier," Zoe says. "You are free to go off and explore, but do keep your children in sight."

"Yes," Lucy reiterates. "Ultimately, the children's safety is your responsibility."

"We will come back midway through to share stories of what we have done," Zoe says. "It is a wonderful space to just look, listen, touch and feel!"

"And smell!" Lucy adds.

"And smell as well!" Zoe agrees. Then Zoe suggests that people might lie on their back and look up at the sky. Lucy adds they might allow themselves to enjoy the time and make any marks they might like with masking tape and wool. Zoe offers they might decorate entrances.

"How does that sound?" Lucy asks.

Zoe adds that the workshop is about having fun, listening to children, and seeing how they respond to the environment and materials. Zoe stands up and begins to reach into plastic bags as she tells the group she is going to put out some materials.

As she does, Lucy says to the group that she and Zoe photo document the workshop because it is fascinating to see what children pick up and what they do. She mentions that the photographs will be used on their organisation's website and if anyone has any objections to let them know. Then Zoe and Lucy begin to pull rolls of lining paper out of a plastic bag. Parents and children stand up as well. Some are quiet, looking at each other.

"Where should we go?" one mother asks her child, breaking the brief silence.

"What is this space about?" Zoe asks the group as she reaches for another roll of paper.

Another child walks down a path in the meadow away from the group.

"Should we go find some animals?" he says to his mother.

"Like lions, tigers, and bears?" she replies to him with a smile.

As parents and children scatter out of the meadow onto various paths in and out of trees, Zoe and Lucy begin to unroll about four meters of white lining paper on the ground. They add another piece perpendicular to it and then begin to tape them together with masking tape. A man and young girl newly arrive to the meadow and Keri turns to welcome them.

"We are just allowing the children to explore the space," Keri says to the new arrivals.

A woman and boy also arrive and Zoe greets them. The boy runs over to the long line of white paper on the ground and begins to walk on it, tapping a stick in front of him. His parent reproaches him, but Zoe assures her it is fine.

Lucy continues to work from her knees adding a long piece of black paper to the pieces of white paper on the ground.

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A girl in a red-and-white checked school uniform and a camouflage sunhat returns from her exploration with a feather in her hand. With excitement, Zoe asks the girl if she would like to stick it on the rolled-out paper. The girl smiles and nods yes. With a roll of masking tape dangling from her wrist, Zoe pulls tape from the reel, puts the end of it in her mouth, and rips off a piece. Then she makes a loop of masking tape and sticks it to the paper and the feather to the loop. Handing the girl a second loop of tape, Zoe asks her if she wants to take it with her to stick other found treasure.

The girl heads off and soon returns with another feather and begins to tell Zoe a story. Zoe kneels by the paper, face-to-face to the girl, and asks her to slow down so that she can write it down. She transcribes on the long piece of white paper as the girl dictates:

> We were on our way back when we saw the feathers. 10 feathers. Lots and lots.... And it might have been a struggle between a fox and a bird because the bird was trying to get away from the fox because the bird didn't want to be eaten.

As Zoe transcribes the girl's story, there is a frenzy of activity on the paper. Children begin to mark the paper with black markers, make nests out of grasses, bird puppets out of paper, and tape feathers, dandelions, grasses and catkins to it.

Lucy takes lumps of chalk out of a bag and begins dropping them one by one on the black paper. Unlike chalk found on the shelf beneath a blackboard, these lumps of chalk are soft, white, and porous rocks. They are the size of a fist.

A boy asks Lucy if he can do some writing with the chalk.

"Of course you can," Lucy replies. "Here is some chalky chalk." She asks whether he might want to put some out for others to use. The boy nods and she hands him the bag. He begins to drop the white chalk one by one on the black paper.

Nearby Lucy then notices a mother and son who have taped together a bunch of little sticks. They hand Lucy the sticks and she spins it above the white paper, twirling black shadows. She comments how crisp the shadows are. Then Lucy notices a group of boys nearby making marks with chalk on black paper. "Wow!" she exclaims. "You are doing noisy drawing on bumpy ground." She picks a tiny leaf off the ground and places it on the black paper. "Perhaps you can observe the leaf and draw it," she suggests. Lucy then welcome a girl who has returned to the base with a long stick. The two of them begin to snap thorns off the stick. Lucy asks the girl if she would like to decorate the stick with some wool. She hands her a spool of green and purple eyelash yarn. The girl and her mother begin to closely wrap the stick in wool. Then they tape leaves and flowers to one end of it.

In the meantime, a toddler nearby crawls back and forth across the black paper, picking up chalk and tossing it on the paper. Then he picks the chalk off the paper and tosses it on the ground. He does this a few times until he crawls off the black paper. At this moment, wind sweeps the paper up into the air and tosses materials aside.

"Hello wind!" Zoe says, excitedly. "Thank you for joining us!"

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After forty-five minutes of parents and children playing with materials and exploring the nature reserve, I hear Zoe and Lucy note to each other that they are beginning to feel a lull. They suggest to each other that it might be time to bring people together and share stories. Instead of doing so, Lucy decides to unroll a small piece of silver reflective card and place it on the ground. Then she puts some chalk rocks on each corner to hold it flat.

In a few moments, a toddler crawls over and sits on top of the reflective card. He picks up chalk from one corner and drops it on the card, whilst looking at a distorted reflection of himself. Zoe notices this from a distance and makes eye contact with Lucy as they both stand back and watch. Later, Zoe tells me that his puckered lips were evidence of his absorption in the activity.

Soon parents begin to thank the artists and say goodbye to one another. Zoe fetches feedback forms for parents from Keri's rucksack and hands them out. Eight parents complete them and describe their children finding and making things with sticks, leaves and flowers. One describes placing leaves and twigs onto a collage and "venturing into the unknown woods". When asked what their children enjoyed about the workshop, four describe their children enjoying the freedom outside to explore.

Once the participants have left, Zoe tells Lucy, Keri, and me a story of a boy who told her that he found a big, scary lion in the wood. Lucy describes one child telling her that he was setting off to find a wolf. After they tell these stories, they begin to collect the materials. Zoe and Lucy rip a few drawings and collages from the large pieces of lining paper to present them in a display in the school's reception year classroom. The rest they bundle up and throw in the bin

on the way out. Leaving the nature reserve, I walk to fetch the sign I hung a second time. It is missing again. I look in the rubbish bin but it is not there this time.

For the second workshop the following week, the group is smaller. It is raining outside, which the artists and Keri attribute as the cause for lower attendance. After this second workshop ends, Zoe and Lucy describe struggling to engage this small group of participants in exploring the clay they brought. They wonder if the clay was too dry. They also notice how several participants were drawn to the pond with the observation deck. A few brought nets and buckets, which they used to catch a few newts and a water boatsmen. The creatures appeared to attract a lot of interest from the participants.

The following week, I arrive at the nature reserve for the third workshop before Zoe and Lucy. I head over to a nearby playground and think about Lucy's earlier comment that playgrounds are prescribed spaces. I reach for a web of ropes above my head and swing my legs up to see if I can hang upside down like some acrobatic kids do. "Evidently not," I think to myself as my legs quickly fall back to the ground. I let go and look at the rope burn on my hands when I notice Zoe has arrived in her car.

Zoe explains to me that she has just dropped off Lucy at the school to update the display board and then bring the families over. She adds that she and Lucy have been going from hardware store to hardware store all day looking for bamboo. Since the last workshop, she and Lucy spoke about the "pull of the pond" and have decided to build a wall that connects the meadow and the pond. In building a wall, Zoe describes trying to honour the participants' interest in the pond in addition to her and Lucy's interest in the open, unprescribed space.

At the same time, she says she wants to lure the group away from the pond. "The group was a bit scattered last week," Zoe then says. "They were hard to engage as a group. I think today we need to build something together. I think the group needs a ta-da."

She then describes the need to lay out all the materials and have them ready before the group arrives. She unrolls white lining paper across the ground and begins to lay out balls of wool, rolls of masking tape, scissors, chalk rocks, baskets of crayons, and rolls of green and white paper. Then we sit and chat whilst she cuts long ribbons of fabric from old aprons and sheets.

Lucy arrives an hour later with the group. Then Zoe and Lucy invite them to sit in a circle in the usual corner of the meadow. Zoe suggests to the group that they are going to make a drawing trail from this gathering space to the pond using any of the materials they have provided or they find. Lucy adds that the workshop is a chance for the group to work together.

After this brief introduction, Zoe turns her attention to a boy in front of her and quietly asks his name. Parents and children begin to stand up and pick up the bamboo sticks. They begin to stake them in the ground about a meter apart along a trodden path, which is marked by a thin bare strip of dirt in the grass. The path leads from the meadow to the pond. I pick up some materials and begin to join the group adorning the sticks with string, tape, paper and wool. I begin to wrap wool string between bamboo sticks to further brace them to one another. I also string the wool diagonally between bamboo sticks, crisscrossing back and forth to make patterns.

A few moments later, I stop and look up and notice that the wall of bamboo has already wrapped around a bend towards the pond. No one is nearby me, so I walk down the path and find most of the group gathered again at the pond.

Several more children are fishing with nets than the previous week. I see that two newts are already on display in a white bucket. There is also a bike submerged in the pond. I approach Lucy to ask her how she thinks the workshop is going. She says that they need to figure out ways "to extend participants making and their being in the space". She tells me that the father who has been bringing many of the nets for his boys apologised to her for drawing people's attention to the pond again. She says the space is so open it might be unwieldy, and it has been hard to hold people together.

An hour after the workshop began, most of the group returns to the open space for snack time. We sit together in the sun eating malted milk biscuits and drinking orange squash. Some parents and children resume exploring the materials Zoe and Lucy have brought. A boy approaches me and his face is covered in chalk dust. I ask him what he has been doing.

"Chalk in the mud," he says with excitement.

"Chalk in the mud!" I reply. "That sounds exciting. Will you show me?"

He nods yes and takes me to the dirt path along the drawing trail. Two other kids are sitting there on the ground with lumps of chalk in their hands. They are making marks on the dirt with chalk. I pick up a lump of chalk and begin to do

the same. It feels earthy and soft to draw this way. Then I notice a toddler with shoulder-length hair walking backwards towards me. He is unspooling a roll of masking tape. With a long line of tape trailing behind him, he scurries towards the pond. Swinging his elbows back and forth, he drags the long trail of masking tape until part of it sticks to a girl's leg. She begins to cry and he stops to look back. The girl's mother leans over and peels the tape off her daughter's leg and lays it flat again on the ground. The boy puts his head back down and resumes his march to the pond. Winding around the path, he arrives there and begins to wrap the trail of tape around a bamboo stick stuck in the ground. He covers the entire stick with tape and then rips off the remaining tape.

"What have you been up to?" I ask.

"Truck!" he exclaims.

After admiring his adventure, I return to the meadow with the boy as other parents and children appear to be leaving. I notice a group of parents and children who have masking tape, ribbon, and yarn wrapped around their heads and waists. Some are running around the meadow. I ask a nearby parent what they are doing. "They are experimenting whether they can go faster if they have tails," she says to me with a smile.

For the fourth and final workshop, Zoe drops off Lucy again at the school. Lucy continues to display work on the bulletin board in the nursery before bringing the families over. At the nature reserve, Zoe tells me that she and Lucy spoke at length between workshops about how they might bring the group together in this final workshop. I learn that Lucy has come up with the idea for the group to use

clay and make their own pond.

"The pond is such an attraction," Zoe replies. "I think the pond has an element of danger to it. It has an element of excitement. There is that element of catching a living thing, putting a living thing in a bucket, and looking at the living thing in a bucket. They can spend hours engaging at the pond. They can bring paraphernalia like those little nets. It's exciting."

As she speaks, she unfolds the blue tarp and places it in a dip in the ground. Next to the tarp, she places a bucket and bags of clay. She also brings over a basket with several rolls of masking tape. She takes a water jug, opens its spigot and pours water into the red bags of clay. Then she closes the red bags.

"Rather than collecting and identifying, we want them to respond," she continues. "To use their imaginations. Collecting and identifying isn't creative. To really respond as yourself, as your authentic self, rather than a learned response, a mimicked response, a practised response. They hunt for the frog. They catch the frog. They hunt the frog again. Every child has the right to be an individual, to be listened to. And when you teach in a didactic away, it risks that some kids aren't going to get it and be left behind. And the damage is so far reaching."

Moments later, Lucy arrives with a group of 10 parents and 14 children. To begin this workshop, Zoe and Lucy invite them again to sit in a circle. They tell the group they might consider making a pond today. They suggest making a ring of clay on the tarp, adding some water and making creatures. After this brief introduction, Lucy and Zoe hand the parents and children lumps of clay. Some children and parents begin rolling them out on the blue tarp. Lucy begins to

clump bits of clay together and smooth the seams together to make a clay wall for the pond.

After several minutes, the boy who showed me how to draw in the mud with chalk in the previous workshop approaches me and complains his hands are dirty from the clay. He suggests we go to the pond, and I follow him there. At the pond, we find the three boys who have been regulars at the pond since the first session. Their father, who apologised to Lucy for drawing attention to the pond, is not present.

I ask the boys what they are doing and one mentions he is trying to catch a fish. The boys are splashing their nets in the pond and scooping them up from the bottom. Then the boy who led me here begins climbing over a fence that borders the pond. He walks along a raised, wooden ledge extending over the pond. He holds the fence and leans his body over the water. The other boys join him on the ledge and begin knocking their bodies into each other. "You'll have to get around me," one boy says to the other without budging.

Their father arrives and quickly tells the boys to get on the other side of the fence. His boys crawl underneath it to the other side. The boy who brought me here remains on the ledge, leaning over the water.

"You should probably get on this side of the fence too," I say.

"Why?" he replies. "I'm not scared."

The other boys begin stomping about on the observation deck. They appear

to be giving each other orders and waging a sea battle. The father warns them they are scaring all the fish away.

"What would you do if someone was hunting you?" he asked. "You'd go somewhere dark and quiet? Somewhere far away, right?"

"They're in a cave," a boy says. "Let's fish there."

"There is a cave?" I ask curiously. "Where?"

"It's over here," the boy says. He reaches out his fishing net and splashes it in the water.

"There isn't a cave," the father says, shaking his head.

I ask the father how they catch newts. He takes a fishing net from one of the boys and then sits on top of the highest railing of the fence that borders the pond. He slowly lowers the net into the water until it reaches bottom. Then he drags it across the bottom and lifts it up.

"They aren't moving very fast down there," he says. "You just run the net along the bottom and scoop them up."

He drags the net along the bottom a few times, but only brings up leaves and mud. He empties the net by turning it over and tapping it on top of the fence. He reaches the net under the deck and scoops it out.

"Only mud down there," he says. One of his boys reaches his net under the deck as his father had just done.

"Only mud down there," he repeats to his son.

I head back to the open space. Other than this small group at the pond, the rest of the parents and children are still working on the clay pond on the blue tarp. Most of the children are seated in a circle on the edges of the tarp, with some children sitting on their parents' laps.

Once the ring of clay has been enclosed, it is a few feet wide. Some children are making small water creatures and plant life, and then are putting them on the blue tarp inside the clay ring. There are lumps of clay decorated with leaves and grass, sticks protruding from clay balls, and fish-looking creatures.

I approach Zoe who is making teepee structures out of bamboo canes and placing them around the group.

"What are those?" I ask. As soon as I do, I quickly regret asking her to identify and classify them.

"Well, I don't know," she replies. "We might dangle things from them. We might put a bridge across them."

She asks me to help and I begin taping bamboo sticks together to reach from one teepee to another.

Then I turn to notice the father and his boys walking back from the pond with their nets and buckets. They sit slightly away from the group. Zoe approaches them, bringing some wool, sticks, and scissors.

"Now what could we make with this?" she says.

"Spears!" one of the boys says.

"Okay, spears!" Zoe replies. "Now how are you going to do that?"

"I am going to do it like this," he says, wrapping wool around the stick and tying a feather to its end.

"Okay. Good idea," Zoe says, as she stands up and hands to the pond being made, leaving materials behind with them.

I go and sit with the group making the pond. The boy who made the truck out of tape in the previous workshop is stringing masking tape from one teepee structure to the next. He wraps tape around me, sticks it to my back, then walks over to the next teepee, stringing the tape along. The boy takes a few more laps around the pond, wrapping tape and blue yarn around buggies and other people, including his mother. Above our heads, others have been adorning the bamboo bridges by tying and dangling coloured fabric. The space is becoming enclosed above and around us.

"I'm trapping everybody Mummy," the boy says to her, as he wraps tape around her one last time.

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During snack time, children pass out malted milk and bourbon biscuits to each other and their parents. Keri passes out cups and orange squash. To end snack time, Zoe and Lucy decide to add water to the clay pond. They bring over the 20-gallon jug filled with water. Zoe rests it on her knee and then they begin to tip it forward towards the clay pond. Lucy turns the spigot and water begins to pour on the blue tarp inside the clay wall. Parents and children gather to watch what happens.

"Is it holding the water?" Zoe asks.

"I think so!" Lucy replies. "And it's making a lovely sound."

The water begins to puddle on one side of the clay circle and then slowly creeps to the other side. The water encroaches a clay shark sitting in the middle.

"Is the shark swimming?" Zoe asks as it goes underwater.

Children begin to pick up their clay objects and toss them into the pond.

"Do you want to help?" Zoe says, turning to a child nearby.

Zoe carries the jug to the other side of the circle and kneels down. A few kids place their hands on top of the jug at the same time. Zoe opens the spigot and they continue to fill the pond from the other side. Several parents take photographs of their children with camera phones.

One of the boys who was waging a sea battle at the other pond is on his knees. He splashes a white legoman in the pond whilst singing a song. "My legoman is having a bath," he sings, repeating this refrain. "My legoman is having a bath." He then takes a clay fish and sweeps it back and forth through the air and then plunges it towards the pond. "The fish is trying to escape," he says suddenly in a cryptic voice. "He's going to the dark side."

Other children begin fishing in the clay pond with their nets. Eventually, the clay pond becomes a soupy mix of muddy water and clay objects that have lost their form. As this workshop ends, some parents and children thank the artists and begin to leave.

The boy who trapped the group in masking tape earlier begins splashing in the water with his hands. His mother tells him that she does not mind if he gets in the water, but he needs to take his trainers off. He starts to do so as his sister begins to take her shoes and socks off too. They step into the clay pond and begin to slop about.

"How does it feel?" Zoe asks.

"Cold!" the girl says.

"Messy!" the boy says.

"Slippy!" the girl says.

Zoe echoes "Cold! Messy! Slippy!" in staccato as she flicks her head back and pops her index finger in the air to each beat.

Later describing the children stomping about in the pond, Lucy describes this play as "true immersion and flow".

I turn to the mother of the children playing in the clay puddle and ask her what she has thought of the workshops.

"It's been lovely. They have really enjoyed it," she replies smiling. "I mean, we come here and we play in the park. We pick berries. But we haven't ever built anything. I guess sometimes we look for bears over there in the woods. But we haven't found any yet!"

5.3   Letting ladybirds run

This third and final descriptive case features outdoor workshops facilitated by two artists, Zoe and Nicola, for parents, children, and teachers from three different nurseries and primary schools. The workshops were funded by the City Council to develop a "Play Prompt", or a downloadable resource for families using the cemetery. The purpose of this tool was to facilitate families in creatively exploring a cemetery that nearby residents were attempting to restore. There were four of these free workshops, which took place in May 2010.

I am lost in a maze of terraced homes cramped together like too many books on a bookshelf. Walking up and down a street, I cannot find the entrance to the

cemetery. Then I enter the parking lot of a small industrial complex and ask a man standing outside a bookbinding studio where I might find it.

"Right in front of you," he says, pointing to a gateway through a brick wall.

I thank him and then walk through the gate. I step onto a footpath that tramples across a gravesite. I take a long stride and try not to step on it. Then I head towards a central promenade that traverses the cemetery, looking for parents and children gathered for the first workshop.

Looking for the artists and participants, I begin to survey the cemetery. Most of the tombs are from the turn of the twentieth century. The names and years carved into the stone have softened away into faint, undecipherable shapes. Crucifixes on top of plinths have fallen over, and it appears that bites have been taken out of the tops of some tombstones. They are leaning irregularly, sinking and tilting like trees in their final years. A horse chestnut sapling has sprouted through the crack in one cover stone, and thickets have swallowed up others. In one spot, cracked tombstones have been placed flat on the ground for people to sit in circles around fire pits.

In the centre of the cemetery, I find parents and children gathering with the artists. Some children and parents are hiding behind tombstones, appearing to play hide-and-go-seek. Other children have started a queue near one tombstone with a large scroll on top of a plinth. They are sliding down the granite scroll one at a time and then jumping onto the ground. I immediately feel disoriented, recalling a moment a few years earlier when I became upset watching my nearly eighteen-month-old daughter dance on top of my mother's grave marker. It was the first time I had

visited it after her funeral. My wife began photographing her and I did not know how to feel. Watching these children stand on these tombstones, I register that I still do not know how to feel.

I approach Zoe and Nicola and tell them I am surprised to find this big, open cemetery in this cramped neighbourhood.

"Yeah! It's like a TARDIS!" Zoe replies.[2] After she explains to me her cultural reference, she invites the group to follow her to a corner of the cemetery.

The group begins to form a circle in this corner, which is adjacent to two brick walls. Some children sit on their parents' laps or just next to them. Others run about on their own. Zoe welcomes the group by saying they are here to learn what children think about this space.

"Today, the children are going to have the opportunity to be off and explore places, find places, and settle into places," she says. She then adds that dog walkers use the cemetery and there may be dogs coming in and out of the workshop. She also tells the parents they are responsible for the safety of the children. She mentions that park rangers have hoovered the area knowing children will be here today. I later learn that the cemetery was recently a site where people allegedly shot up heroin until a nearby drug dealing pub was closed. The park rangers were checking for stray needles.

"We don't have to know anything about this place," Nicola adds. "It's about finding out about it."

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[2]A TARDIS is a time machine in the TV series Dr. Who, stuck in the form of a sixties-era phone box. Its interior is significantly bigger than its exterior might suggest.

A teacher accompanying the nursery group on her day off asks the artists if we need boundaries.

"This is our base," Zoe says motioning to the area where we are circled. "You can go off and explore the surroundings, but one of us will be here and you can come back." She then suggests to parents that today is an opportunity for them to stand back and document children's explorations.

"Look at Tyler," she says pointing to me whilst passing out booklets and a masking-taped quiver of paper stuffed with #2 pencils. "He has a little book for documenting. He must have hundreds of these little special books."

"You can use the books to document what children do and say," Nicola adds then turns to Zoe. "Should we begin with our senses?"

Zoe nods yes.

Although Nicola has been leading outdoor workshops with children and parents for several years, this is her first workshop with another artist from this organisation. She later tells me she wanted to begin collaborating with other artists to work in more "recognisably experimental" ways. She says she was looking for the chance to reflect with other artists as they continuously try new workshop approaches.

"What can you hear?" Nicola asks the group. "It's a quiet place, isn't it? I can hear Powell Street. Who else can we hear? What can we hear?"

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"Oh yeah! Does it help if we shut our eyes? Let's shut our eyes-es," Zoe says, making eyes plural one extra time. "Now look behind you and make sure there is nothing there. Roll down onto your back. Now what can you see?"

I look behind me and lie on my back. I become conscious that I am lying on my back around others, looking up into the sky. I remind myself that this does not need to be awkward. I see an empty blue sky with winged silhouettes in flight.

"Now roll over onto your tummy," Zoe says after a long pause.

I roll first onto my side and notice that my shirt is covered in dried, cut grass. A young girl sitting next to me is not lying on her back. She is kneeling and looking at a black and red ladybird crawling on her finger.

"Is it going to fly away?" a woman sitting next to the girl asks her. I continue to roll over.

"Now we are the grassy people," Zoe says. "Now what can we see? What do you smell if you take your nose right down to the ground?"

I lower my nose into the cut grass. A child says, "It smells smelly."

"It smells smelly," Zoe echoes. "Now what can we see in these lowdown places?"

My forehead and the tip of my nose support my face in the grass as I open my eyes. Lost shadows sink behind darting green. Horizon lines come to mind, and I wonder what the world would look like without them.

Later, a parent told me this moment was a nice opportunity to "suddenly be with the space" and "a very rare... peaceful, quiet time with her child." Another described it as almost meditational.

"Now do you want to set off and explore?" Zoe asks.

I roll over and sit up and pause. Parents and children begin to stand up. A few begin to walk away from the base. The girl next to me is still seated with her mother nearby. The girl has rolled up her trousers and the ladybird is now crawling up and down her shin. She giggles as the ladybird falls off her leg then reaches into the grass. She picks it up with her thumb and index finger, and I slightly cringe as I wonder if she crushed it. I relax when I see the ladybird crawling on her shin again until it falls a second time. The girl then says to her mother that she wants to show "the lady" her ladybird. She pinches it again and puts it on the documentation booklet. Then she stands up and carries the booklet like a dinner tray to Nicola and puts it down on the ground. She and Nicola lie down on their bellies and begin to watch the ladybird walk about on the paper, and I listen as they whisper to one another.

Later, her mother told me that she did not know what to expect for this workshop but thought we might do leaf rubbings or some other art activity. "I twigged it was probably about something else," she says, "when I noticed the artists did not bring any easels or paints." She also noted she knew her daughter would not lie down when the artists asked her to. She told me her daughter has been so independent lately. But she quickly realised that it was okay for her child to do what she wants in this workshop. "She already found what she wanted to play

with," she added. For playing outdoors, she suggested she normally would have taken her to a playground to play on its equipment. She would not have, she said, watched her daughter let a ladybird run for so long. She described starting to see her daughter differently during this workshop. In particular, she did not know her daughter's fondness for ladybirds.

As she and the girl lay in the grass, Nicola uses her hands to peel some of the leaves of grass back. She looks closely into tiny spaces, whilst the girl is still watching the ladybird walk across the booklet. The girl sits up and takes off her pink sneaker, and then puts the ladybird inside the shoe.

"Where is she?" the young girl asks, looking into the pink sneaker. "There she is! I think she wants to come out."

After a long moment, the mother approaches her daughter and asks her if she wants to explore the cemetery some more.

The girl stands up and puts the ladybird back on the documentation booklet. Handing it to her mother, she says, "Mom, make sure you don't lose her."

Her mother takes the paper and holds it in front of her. The ladybird hops off immediately. The girl begins to rummage around the grass looking for her.

"Let's see if I can find her," she says as another girl approaches.

"I had two ladybirds," the newly arrived girl says. "But they flew away."

"So did mine," the girl replies.

We follow the two girls as they search for their ladybirds. I notice her mother has dried grass on her shirt like me. Later, she described walking around town after the workshop and not knowing this. She said it felt funny because:

> It didn't look like I'd been doing anything. That whole thing about a
> mother and doing things. It was obvious that I had just been lying in
> the grass.

Brushing the dried grass from my shirt, I notice Nicola has discovered a flock of ladybirds on a nearby tombstone. They are hunting unsuspecting, translucent lime green aphids. Nicola hands one of the girls a magnifying glass to look closer. The mother and I join them and begin to look closely at the tombstone. The other girl notices a red mite standing alone amongst the green bugs. She tries to scoop it up with the magnifying glass but squashes it instead.

"Look," she says apprehensively whilst showing me the squashed bug.

I shrug and suggest it was only an accident.

"Oh! Look!" Nicola says, pointing out a crevice in the tombstone. A ladybird pupa hides in the nook of a stone flower petal carved into the tomb. The black exoskeleton stands still on the stone like a barnacle on a boat hull. I wonder how such a thing grows red, black-spotted wings. I then stand back and notice the inscription on the tombstone. It reads:

<div align="center">

In loving memory of my dear husband

William Bonnard

</div>

Who departed this life

May 14, 1904, Aged 39

"Thy will be done"

Treasured memories of our loving mother

Elizabeth Marie Bonnard

Died July 4, 1944, Aged 77

"She hath done what she could"

"If only William Bonnard knew," I say to the girl's mother.

"Yes," she replies laughing. "He would probably be proud that children are having fun here."

The mother and I become curious by the meaning of the quotation on the tombstone, "She hath done what she could". As we talk about it, the mother says to me that she did not know ladybirds were going to bring her to a theological conversation. Zoe walks by in this moment, and points at the documentation booklet in the mother's hands. "You might want to write that down," she says to the mother who then laughs. "No I'm being serious," Zoe says. Then she repeats each of her words as she walks her finger along an imaginary line on the documentation booklet, "I did not know ladybirds were going to bring me to a theological conversation."

The mother turns to write in her book, and I notice another parent nearby, playing with a boy and girl. The girl has blonde pony tails sprouting all over her head, which are held together with multicoloured bows and ribbons. She stands on a plinth and points to a scrap of nylon cord left behind from a string trimmer. "Can I jump to the orange string?" the girl says to the woman.

The cord is a few feet away from the plinth and it lies on the ground at the foot of another tombstone. I start to worry that the effort of the long jump might carry her forward and cause her to tumble and hit her head on the nearby stone. As she looks down and prepares to jump, my mind drifts to a summer's day years ago when I joined a man and his daughter on a fishing trip. We set out into the ocean to retrieve a fifty-meter fishing net we had cast the day before. I looked over the edge of the boat and watched the wake stream by. As the wooden keelless boat chuffed and stumbled forward in the choppy ocean waves, I turned to notice his young daughter standing on her tiptoes and leaning over the edge of the boat. Like me, she was looking at the passing water below. The father noticed the worrisome look on my face as I moved to crouch behind and hold her.

"It's okay," he said. "At some point, you have to let your daughter look over the edge of the boat."

From the plinth in the cemetery, the pony-tailed girl jumps for the orange string. She takes the landing into her knees. Like a frog, she lands crouching down as she braces herself with her hands placed firmly on the ground. Then she safely stands up.

"Wow!" I say.

"It's gathering time!!!" Zoe yells a few moments later to the group.

As I walk back to where we first gathered during this workshop, the girl with the ladybird walks up to me.

"I found the ladybird," she says, smiling and holding up a closed raisin box.

"It's inside?" I ask.

She nods.

"With the raisins?" I ask.

"No," she says. "We took them out."

We walk back to the gathering place and the group sits in a circle. Zoe begins to pass around a stack of malted milk biscuits. One mother uses a pocket knife to cut a homemade rhubarb polenta cake to share with others. Zoe and Nicola begin to ask the children what they have found so far.

"I found lots," one says.

"I found lots," another repeats.

"I found lots," a third says.

"I found ladybirds," a girl says.

"I found the same thing as her," a boy says.

"Perhaps the two of you would like to help us by rolling out paper," Zoe asks the girl and boy who last responded. She hands them a roll of white lining paper

that they begin to unroll from one side of our circle to the next.

"We can draw things we find," Zoe says as they scoot across the ground on their knees unrolling the white paper. "We can stick things we find on masking tape. Maybe not the ladybirds, but other things. Like grass for example." She picks up some loosely cut grass and sprinkles it on the ground.

As they roll the paper across the ground, Nicola begins to speak in a soft and rhythmic voice. "You might find old things and new things, tiny things and big things," she says, pausing on each contrast. "Dark things and really really light things. Try to find things that might be different from each other and put them on the paper."

A third child joins the girl and boy as they unroll the paper towards the other end of the circle.

Zoe asks them how far they should roll it out.

"This far?" one asks in response.

"Maybe further?" Zoe suggests.

The children begin to unroll the paper further towards me. I move out of the way so they can continue to unroll it if they want. One woman notes to a boy next to her that it is a really long piece of paper for placing treasure from the workshop. I hear another woman say that the paper is like a path.

Then the girl unrolling the paper says they cannot unroll it beyond the circle of sitting people. "There are not any children on that side," the girl warns.

But the boy seems to want to unroll it further. The two of them begin to wrestle over the paper roll. Zoe approaches them and thanks them for bringing the paper to "the perfect spot". Then she kneels down and begins to cut the paper.

"Oh, I love that sound," she says to the three children. She then overhears another child. "Oh! I have just heard a really good idea. Put the tape on the paper like this. Loop it so you can put treasure on it. It's like an outdoor gallery space."

"What would you like to put on the paper?" a woman next to me asks a child.

"Should we go look for things to put on the paper?" another adult says.

I watch as a boy sits at the edge of the paper on his knees and begins to draw big circles, then circles inside circles, then a squiggly line. His nursery teacher kneels down beside him and comments how much she likes his circles. Then the boy and the girl who unrolled the paper earlier walk by me wrapping tape around their wrists. Its adhesive faces outward. "Ooh! Bracelets!" I notice.

"It's not a bracelet!" the boy says defiantly.

"Oh. Sorry. What is it?" I ask regretfully.

They walk away without answering. They return later and show me the tape on their wrists. The tape is covered in small daisies and grass. Their adorned tape

looks like lace.

"What's on yours?" I ask the boy, trying this time to ask him to describe rather than identify what is on his wrist.

"Nothing," he says.

"You didn't decorate the tape with anything?" I ask.

"I didn't want to decorate it," he replies. "They are nothing."

"Mine are nothing too," the girl replies as she whips her head over her shoulder and walks away from me.

Later this girl's mother told me how pretty the bracelets were though they did not last very long.

I told her how her daughter did not seem to want to talk to me about them.

"Well, you are a man. So maybe...," her mother said with a smile.

"A bit scared of me?" I replied as she nodded.

Parents begin to tell children it is time to head back to the nursery. Several turn over documentation booklets to the artists. When I read them, I notice how the mother of the girl with the tape bracelet describes her daughter describing a blossoming tree as a "snow machine". Her mother explained to me a few weeks

later:

> There was a big tree with blossom on and she and some of the other
> girls were pulling on it so that the petals fell off. Normally, I would
> say, "Don't pull on that tree!" I am always like that about things. It
> was fun. We were all there for that sort of thing, for them to interact.
> So it was alright to pull on the tree and let things fall off.

She added that she felt freedom during the workshop to not have to "do things right". "It wasn't up to me," she said. "I just had to follow my daughter."

In the other documentation booklets, I read one parent who describes her child finding an egg shell, suggesting it was probably from a baby chicken or a dinosaur. Another parent traces a conversation, describing her child asking the mother what she has found. Her daughter says it looks like a caterpillar. The mother writes that she replied that it could have been a catkin, which is a type of seed from a tree. She notes that her daughter told her that it was a "nutkin" and that they should show the others.

After parents and children leave the cemetery, Zoe and Nicola take time to reflect on what happened during the workshop and how they might approach the three remaining workshops differently. For example, they talk about the difficulty of documenting during workshops. Nicola describes this as a "split in accompaniment" where it is hard to be immersed in an interaction with a participant and then step out of it to document. After the second workshop, they describe struggling with "busy parenting". Zoe describes how teachers and parents rush to intervene with the children as soon as they invite them to explore, asking them what they plan on finding and/or doing.

Nicola adds they want to avoid questions that identify, classify or suggest what to do. Nicola also suggests this busy parenting comes at a particular moment. She says there is fear and nervousness that arises during "empty time and space". Nicola suggests adults are attempting to avoid what she describes as a "hump of uncomfortableness" where they have to figure out how to explore on their own. They attempt, she says, to fill this "long silence" with talk.

In preparing for the third and fourth workshop, they consider how they might be more explicit as they help parents and teachers through this. Nicola says it is very important to acclimate them to this different sense of time, to experience stretched out time, for example, by encouraging them to lie under a tree.

"It's incredible how much longer time feels," Nicola says. "Just lying under a tree, seeing what we see, hearing what we hear."

Nicola also critiques herself, saying she has not liked how she invited participants to find contrasting things, such as big things and little things. She then suggests encouraging stories might be a better alternative. When introducing the third workshop to the teachers, parents, and children, I notice a change. Nicola introduces the third workshop this way:

> We're going to be exploring with our bodies. We are going to explore moving through the space. There are all sorts of spaces to explore here. We're also going to use our senses to explore this space. What can you hear? Everyone be quiet and perhaps you might hear something you have never heard before.

And then she continues after a long pause:

> We're also going to explore with your imaginations. There are stories
> of the people who are buried here. There are stories of the creatures
> who live here. There are stories of the old trees that live here.

And for the fourth and final workshop, some children fall asleep during Zoe's
introduction, which also focuses on stories. She says:

> Now we are going to continue to explore with the children.... And
> rather than take a beeline to a particular place, allow yourself and
> your children to drift and to settle. This isn't a nature walk where we
> try to identify and classify what they find and do. You know, "This is
> a nettle, don't touch that. This is a bramble, don't touch that." We're
> interested in how the children construct their worlds, so we allow them
> to explore and create their own stories of this place. We have found
> that children's stories are a great place for exploring this space. But
> this is also time to just slow down. There are a few [children] sleeping
> right now, which is fine. Feel free to just stay here if you want.

After this introduction, one father stays put on his back as his son sleeps on his
chest. Other parents and children set off to explore the cemetery. I remain at the
base and watch the group from afar.

In the distance, Nicola is on her own, kneeling down and using her hands to
peel grass away from the edge of tombstones to see what she might find. She is
not interrupting the participants or joining in their explorations. A woman is lying
on her back in the grass in the distance not far from her. A child is lying across
this mother's chest.

Another child, perhaps 18-months old, is climbing a nearby plinth. He steps off the plinth and walks across a long, low-lying stone as if it is a tightrope. He puts one foot in front of the other with his arms outstretched. The woman does not sit up to watch or ask him what he is doing.

In the meantime, Zoe has rolled out another long piece of white paper. Then she sticks several loops of masking tape to them. A boy begins lining up large sticks on the tape, as well as an orange piece of nylon cord and some yellow buttercup flowers. When he is ready to hunt for more flowers, he jumps across the white paper to the other side. Moments later, he returns with more found materials, including a fistful of daisies. Then he jumps back across the paper.

Zoe begins to add sound effects to his jumping. "Whoosh!" she says when he is in mid-air. "Katunk!" she says when he lands with one foot stretching across the paper onto the grass. I sit by the paper and continue to watch. A girl holds her purple monkey cuddly toy as she tapes flowers onto the paper. A young boy has a pencil in his left hand and a pine cone in his right. He allows his pencil to drift around the paper and let squiggles unravel. One moment, he punctures the paper with his pencil. He pauses and then pulls the pencil out to look at the hole. He pokes his pencil again and makes another one.

"Two holes-es," he says with excitement.

"Yes," Zoe repeats. "Two holes-es."

I take my pencil and try it out. I squiggle along the paper and then poke a hole. Then I poke another. The boy looks at me and says, "Make holes too."

"Yes, I am making holes too," I reply.

Steadily other children begin to join in. I begin to notice how much noise the stabbing begins to make as children stab the paper with found sticks and pencils. A parent later described for me how much her son enjoyed stabbing holes. She said it was easy to do because the paper was lying on the grass.

Nicola kneels forward and looks through the paper. "We can use the holes as a looking glass to see what's underneath," she says.

Some children begin to leave sticks standing up in the holes. Others have found burnt wood from a fire pit and are using this charcoal to make marks. Another boy takes a long bramble cane and tries to stick it in the paper. It falls onto the ground. He tosses it to the side of the paper and goes to look for more sticks. I notice a girl sitting alone at the end of the paper roll. She begins to mark it with charcoal and it starts to unroll. She takes a stick and unrolls it further.

"Long," she says to Zoe. "Long."

Zoe nods her head and tells her that she can roll it out if she wants too. The girl unrolls the paper several meters. The girl's parent appears to notice. She says something to the girl in a language I do not understand. The girl then stops and says something back to the woman. She sounds like she is pleading with her.

The woman turns to Zoe who nods her head affirmatively and smiles. The woman says something to the girl a second time, and the girl resumes unrolling the paper.

She rolls it an additional 50 feet over the next ten minutes. I watch as the paper makes a clean white stripe down the green, overgrown cemetery.

'Watch out Beatrice Gladys Gumm,' I say as I notice the name on the tombstone that the girl is approaching.

'Beatrice Gladys Gumm,' a woman replies. 'What a great name!'

The girl eventually bumps her back into Gumm's tombstone. She looks behind her and then pauses for a moment. She turns and twists the paper around the tombstone and continues to unroll it. Then she walks back towards the group. She fetches her purple monkey cuddly toy, which has long dangly legs. She tosses the monkey on the paper. "Monkey is going in the river," she says. "Monkey is going for a wash."

A boy runs next to the paper until he passes Gumm's tombstone. He turns around, darts back, and jumps across the white paper.

"I can do that too," a girl says as she runs down and back.

As the workshop closes, a boy runs down to Gladys Gumm's grave and begins to roll the paper towards the group. Nicola follows and stands a few feet in front of him. Occasionally, she bends down and slightly straightens the roll out or lies the unrolled paper flat on the ground. The boy slowly continues to roll up the paper for the next four or five minutes. When he finishes, the roll is slightly askew. As the group departs, Nicola picks the paper off the ground and lightly taps the ends of the roll to recentre it.

Chapter 6

Interpretation

In the previous chapter, I presented three descriptive case studies to address the research question, "How do artists enact what they do?" In this chapter, I turn to the remaining research questions:

1. How do artists describe what they do?

2. How do artists value what they have done?

Below I present their vocabularies and values thematically across five dimensions: space, time, material, body and language. It is important to note that the artists did not present these themes as unrelated. Like aspects of the phenomenological lifeworld (e.g. body, space, time, and relationships), the artists may have differentiated these themes but did not separate them (van Manen, 1990). I have presented them separately to more clearly present each theme. Following the discussion of categories within each theme, I draw on literature I felt relevant and fruitful in adding a layer of meaning to what the artists described.

In presenting the artists' and my own interpretations, I also include perspectives of artists and participants who were not included in the descriptive cases. This decision reflects the nested case study approach that I described in my research design. I wanted to further embellish and add complexity to the themes and categories that emerged in the descriptive cases, whilst also meeting the artists' interests in representing more artists across their organisation in this study. In particular, there are three additional artists from the organisation that are included in this chapter. They include:

1. Frances—a visual artist who once worked as a secondary classroom teacher. Though I interviewed her three times, I did not observe her workshops.

2. Rachel—primarily a visual artist who also worked as a secondary classroom teacher prior to facilitating workshops through this organisation. I observed her lead a school-based workshop that invited young people to consider possibilities for a new public art project in a nearby real estate development. In addition, I individually interviewed her two times for my M.Phil. research, as well as two times for this project.

3. Megan—the organisation's founder, trained as a set designer. She now primarily works as an installation artist and leads workshops through the organisation. I observed her co-facilitate the school-based workshop with Rachel. I also individually interviewed her three times for this research.

I include perspectives from Mary, the organisation's director. Her background is in marketing. She expressed some ambivalence if I referred to her as an artist in this research. Yet I had participated in a workshop she facilitated that was much like the other workshops I observed offered by other artists from this organisation. Therefore, the boundaries between who or who was not an artist in this organisation were not that clear cut to me. Nonetheless, my three interviews with her

informed my understanding of the artists' pedagogies and the organisation as a whole. In addition to the artists and the organisation's director, I have included perspectives of two site partners from the cases discussed in the previous chapter: Elaine and Keri. I include perspectives from Reannon, the site partner at Powell Cemetery. I introduce the viewpoints of several parents and children. For every participant, I have used pseudonyms.

To be clear in my presentation of this interpretation, I have adopted several conventions. I introduce categories within each theme and primarily focus on the artists' interpretations. When I believe my perspective adds depth, complexity, and relevance to their accounts, I introduce my own interpretation within these categories, using phrases including: "My interpretation is..." or "I interpret this as...". In putting forward my interpretation, I am examining their pedagogies and asking myself "So what?" to theorise the artists' pedagogies in ways the artists may not have. After I have presented each of the categories within each theme, I further interpret how the categories relate to one another within and across each theme. I draw on literature from "outside" the field to do so. I also include visual conceptual maps within each theme and include a summary map of the thematic concepts and categories in the next and final chapter. With this introduction, I now turn to the first of five themes: space.

6.1   Space

In this first section, I discuss how the artists described their pedagogies of space. To begin, I turn to how and why they described clearing and decluttering outdoor and indoor spaces. I then discuss their descriptions of establishing boundaries before turning to the potential significance they described of places they created

with participants. Following this discussion, I turn to phenomenological and psychological perspectives to further interpret this theme.

6.1.1   Clearing and decluttering spaces

In each case study presented in the last chapter, I observed and described artists arriving at outdoor sites prior to participants. During this time, they cleared these spaces of what they described as unsavoury, unhygienic, and dangerous items: rubbish, glass shards, and dog waste. Evie told participants when they crossed the bridge for the first time at Potter's Creek that they could feel safe. She told them she and Zoe had cleared out "the nasty bits" beforehand. The concern for physical safety is one reason why artists described *clearing* spaces. Several suggested that fear, including for one's physical safety, would inhibit participants' exploration of spaces. In addition to clearing outdoor spaces, several artists also similarly described *decluttering* indoor spaces before workshops. Prior to a school-based workshop not described in the previous chapter, I observed two other artists, Rachel and Megan, clear an entire classroom of its tables and chairs. Then they covered the entire floor and one wall with huge sheets of brown and white paper. During another workshop, I observed Megan tape down several layers of lining paper on top of a table to create an unmarked, off-white surface. Then she put a large mound of clay on top.

In these examples, the artists interpreted clearing spaces to reassure teachers and administrators that their physical spaces were safe from the use of messy materials. In addition to this reassurance, numerous artists also interpreted how decluttering spaces altered their atmosphere. They stressed the importance of doing so particularly in schools, hospitals, and nursing homes. Rachel argued that she and

Zoe changed the "chilly atmosphere" of a hospital for workshops offered to hospital workers and patients. She noted how they addressed its "rush," "sounds," and "small spaces" by rearranging furniture and introducing soundscapes to allow participants to feel spaciousness. All the artists were critical of the way in which participants might feel "invaded," as Zoe suggested, by the clutter of physical spaces.

Several artists suggested a feeling of spaciousness facilitated participants in attempting to make some type of mark or contribution on the spaces themselves. Describing a primary school classroom, Megan, the organisation's founder, suggested clutter:

> makes you feel. . . less able to make any sort of contribution or comment
> . . . so if . . . a wall is absolutely full of stuff, then the last thing you are
> going to do is put something on there.

Similarly, Mary, the director of the organisation, suggested the artists have decluttered these classrooms so that children are not "squeezed out".

Most artists also interpreted how they hoped the contributions participants make to spaces might be distinctive rather than replicative. Zoe noted how she and Lucy attempted to move participants away from the pond at Blackberry Bush because they might have responded in learned, mimicked, or practised ways rather than in more authentic and distinctive ones. Lucy described trying to "extend" participants ways of making and being by pulling them away from the prescriptive pond and playground. In this sense, most artists described seeking out ambiguous spaces that did not prescribe particular ways of being in them.

Along these lines, Megan described how a cleared classroom allows teachers to "take off the baggage of coming into the same place everyday". She suggested teachers might reappreciate existing features of a classroom: a window inspiring them to develop a stained glass project using coloured acetate. Lucy described how clearing a floor of tables and chairs might open up possibilities for large scale collaborative drawings. She suggested that reinvigorating children's uses of spaces in this way is essential because many children start to believe they cannot draw. Yet they associate drawing with sitting in a chair at a desk, which she argued they learn is the valid approach to markmaking in school. She suggested moving whole bodies across a classroom allows them to see mark making and themselves differently.

During a conference presentation, Nicola expressed her interest in gently nudging participants to explore unfamiliar spaces. She showed a "map for getting lost in the city" drawn by a child in a Reggio Emilia school. Echoed by most of the artists investigated here, Nicola said she was interested in engaging with unfamiliar spaces, suggesting that becoming lost outdoors has led her to "value surprise, unpredictability, and not knowing as rich beginnings of learning." She particularly emphasised this to participants at the cemetery, suggesting to them that "they do not need to know anything about this place...it's about finding out about it." I took note of experiencing the unfamiliarity of these three outdoor spaces when describing my attempt to find them, as they felt somewhat mysterious and hidden to me. The mysteriousness of unfamiliar spaces was echoed by one parent who described enjoying "venturing into the unknown woods" with the child(ren) she accompanied at Blackberry Bush.

Therefore, most artists seemed to describe clearing and decluttering spaces as a way to lessen fear of physical harm and create spaces so participants could make what feels like a more distinctive, unprescribed contribution. Most interpreted decluttering spaces to allow for the unanticipated and the unexpected as a generative provocation, not a source of fear. Moreover, most interpreted supporting these unprescribed and unexpected explorations by making familiar spaces unfamiliar and seeking out more ambiguous ones. In the next section, I turn to how artists described establishing boundaries to further reassure participants amidst these ambiguous and unpredictable spaces.

6.1.2   Establishing boundaries

In addition to clearing out dangerous items, the artists at the three sites described in the previous chapter were observed determining where it would be safe for participants to explore. They investigated pre-existing *boundaries* and considered how they might create new ones. At Blackberry Bush and Powell Cemetery, the artists located participants near corners of these respective spaces to benefit from the proximity of existing boundaries made by bramble thickets and brick walls.

In another example, Evie, Zoe, and the participants devoted the first workshop at Potter's Creek to making what the artists described as boundaries, entrances and exits. Making them was facilitated in part by trees, which they used to string up twine and create temporary fencing. A key staff person at Potter's Creek described being reassured by the fencing. Elaine, the site partner there, suggested that these boundaries that Evie and Zoe established created a space large enough for the participants to feel like they had room to explore without being ill-defined as a place.

Alternatively, Zoe created an imaginary boundary at Powell Cemetery by having children run as far as they could from one corner during two counts to three. She then told them they should try not to go further from *base* during the workshop. The artists also hung up laminated signs to mark off where workshops were taking place, particularly for outsiders and especially to encourage dog owners to be considerate by keeping their dogs on leads.

Several artists noted these boundaries were necessary because so many adults can be terrified to let children go outdoors and unseen. These boundaries, they argued, reassured and protected participants. In this sense, there is an overlap between clearing spaces and establishing boundaries. The artists attempt to assuage the fear of exploring unfamiliar spaces. Along similar lines, Lucy described how boundaries bring people together, which partly supported their facilitation. This viewpoint was expressed by most artists, and I turn to further explore it next.

6.1.3   Creating focal points

Most artists, particularly those working outdoors, interpreted creating places to bring people together to make and be among one another. At Blackberry Bush and Powell Cemetery, both relatively open spaces, Lucy used the metaphor of base to interpret places where the group gathered first. The artists marked out these bases on the ground with lining paper or a blue tarp. At Blackberry Bush, Lucy and Zoe suggested the importance of using these bases because of what Lucy described as the unwieldy nature of the meadow. Although she preferred it for its ambiguity, the openness of the space and the pull of the pond created what

Lucy also described as the "feel of a scattered project" where people were "pulled apart". She suggested therefore that the open, ambiguous space needed these *focal points.*

Efforts to create focal points culminated for Zoe and Lucy in the final workshop at Blackberry Bush. Zoe, Lucy and the participants used a blue tarp, bamboo and masking tape to create a semienclosed space. Taller and shorter, older and younger, people sat together on the blue tarp, lowered to the same level, stuck in a web of a boy's tape-trap. Lucy argued this base created a "shared experience" where "being human" could be deepened by exploring with others. Mary noted the deep pleasure she derives in observing families exploring together during workshops. Similar to Lucy's interest of extending participants' ways of making and being in spaces, Zoe added that being together also nudged people to explore in new ways because they were introduced to unfamiliar approaches to exploring spaces and materials by other people. Evie added another way of interpreting these bases and focal points. She suggested that they created the outdoor gallery in Potter's Creek to encourage everyone to "explore, find something, and bring it back to the core". Indeed, all the artists often sent participants off to explore outdoor and indoor spaces from these focal points soon after their initial workshop introductions. At Potter's Creek, discovering swimming badges and shells during this exploration and then putting them on the altar later, Evie said, would give these objects and explorations a sense of specialness. To illustrate, Zoe and Evie referred to the boy returning to the space with dirt and moss to sprinkle on masking tape. They both described this response as a beautiful and special moment. The boy seemed to agree, asking his parents if the woodland was real because it was "so magic".

Echoing Evie's interest in specialness, Elaine, the site partner at Potter's Creek, also interpreted these places that Zoe and Evie created with participants (e.g. the nest and the space for placing) as nurturing a sense of a shared place. She said these places reminded her of picnic blankets at festivals with her family. With a blanket, they marked off a place they could call their own. Her children could wander off and know where to return.

Bearing this sense of a shared place in mind, several artists interpreted establishing focal points as a way to facilitate participants in making their distinctive contributions and responses to spaces. In addition, most artists suggested how this call and response could be "extended", as Lucy particularly emphasised, by being among others at a shared focal point. Moreover, some considered being together during beautiful little moments to offer a sense of shared humanity. Next, I turn to summarise these interpretations of pedagogies of space and then I turn to literature, primarily from phenomenological and psychological perspectives, to add my own layer of meaning.

6.1.4   Interpreting space: *Softened and unprescribed spaces*

In this section, I have presented how the artists interpreted clearing and decluttering spaces to lessen the fear of physical harm. Some suggested an interest in seeking out open, ambiguous spaces that extended participants beyond familiar ways of making and being. Others interpreted bases and boundaries bringing people together and further offering some sense of security as they engaged with the unfamiliar. In addition, several argued bases provided the opportunity for participants to make spaces special as they responded or contributed to them in ways that felt personally and collectively significant. Most artists noted a difficult balance

between extending participants in unfamiliar spaces, whilst attempting to assuage the fear of doing so. Evie described this balance as allowing participants to feel "comfortable in undirectedness". Nicola described it as both moving them beyond the "hump of uncomfortableness" and the "discomfort of the unfamiliar". Elaine echoed this by describing how the artists' approach to using bases and boundaries "softened the blank sheet" or lessened the fear of the unknown. To visually represent how artists retrospectively interpreted what they did and how they valued it, I have presented a concept map in Figure 6.1.

Nicola presented a good metaphorical illustration of negotiating this delicate and awkward balance: the child's map for getting lost in the city. The obvious irony of this map is that maps are usually intended to give map holders a sense of where they are in relation to somewhere they know. Lynch (1960, p. 4) describes how people establish cognitive relationships through mental mapping to provide a sense of emotional security amidst the perceived chaos of a city.

By contrast, the paradox of the map for getting lost is that it is meant to stray map holders from paths they know lead home. Becoming lost can cause fear, an almost diffuse sense of dread (Tuan, 1979, p. 5). The map for getting lost then is much like how the artists described seeking out ambiguous spaces and clearing out familiar ones. Becoming lost might lead their participants and them towards unmappable places of mystery and doubt, in and beyond their bodies, which Solnit (2006) describes as the *blue of distance.*

Yet at the same time, this map provides something to hold onto, offering a glimmer of emotional security whilst engaging with the unfamiliar. Much like offering a map, the artists described taking several steps to support the emotional security
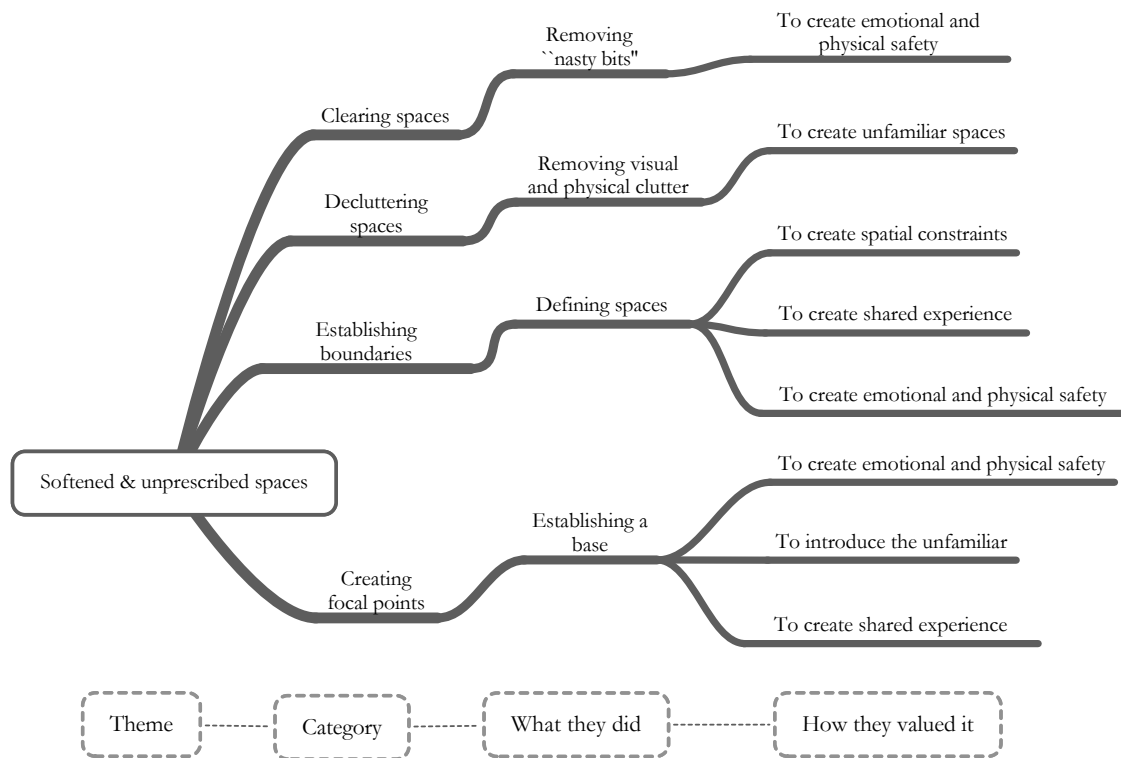
Removing
``nasty bits"

To create emotional and
physical safety

Clearing spaces

Removing visual
and physical clutter

To create unfamiliar spaces

Decluttering
spaces

To create spatial constraints

Establishing
boundaries

Defining spaces

To create shared experience

To create emotional and physical safety

Softened & unprescribed spaces

To create emotional and physical safety

Establishing a
base

To introduce the unfamiliar

Creating
focal points

To create shared experience

| Theme | Category | What they did | How they valued it |

Figure 6.1: Concept map of pedagogies of space

needed to dwell in ambiguity, a skill Keats (1817/2011) described as our *negative capability*. The artists interpreted establishing bases as if they were illuminating a beacon before participants ventured off to explore unfamiliar spaces. They interpreted boundaries by providing a limit to how far participants could go.

My interpretation is that bases and boundaries offered a glimmer of security by establishing a spatial range (Hart, 1979). Spatial ranges are first established when mothers and babies develop shared intimacy at the mother's chest, creating and reestablishing a sense of attachment whilst allowing for greater separation and independence over time (Ainsworth & Bowlby, 1991). From this perspective, bases might be interpreted as maternal nests from which participants could then set off to explore, working in tandem with boundaries much like the proverbial dinner bell, or perhaps now the mobile phone. The child might find it easier to become lost by straying from the nest, and the mother might be assured enough to allow it to happen, knowing that the dinner bell is within earshot. Though lost—dwelling in the unknown and developing her negative capability—the child can still find a way home.

Within these bases and boundaries, I interpret artists attempting to strengthen participants' emotional security by facilitating them in the making of safe and special places amidst these unfamiliar spaces. Examples abound, including the clay pond, the drawing trail, the nest, or the space for placing. Tuan (1979) argues that every shelter we build, mental or material, is constructed to provide "rest, at least temporarily, from the siege of inchoate experience and of doubt" (p. 6). These places could provide some respite amidst this unfamiliarity. Relatedly, I interpreted these focal points as the artists' attempts to facilitate participants' feelings of spaciousness through offering a starting point that allowed them to determine

their coordinates and find their bearings in unfamiliar spaces. Within these safe and special places, participants could then potentially experience these *beautiful little moments*, as Zoe and Evie described them, where ways of being and making are extended and become significant through open-ended discovery.

Whilst Sobel (2002) argues children construct special places in the outdoors (e.g. dens and bush houses) to discover who they are, I would suggest that the artists here would go further and argue that they provide opportunities for participants to extend "the boundaries of the self into an unknown territory" (Solnit, 2006, p. 5). The artists frequently recounted stories that featured children who where tragically judged by adults. They celebrated how children defied those judgements by extending their ways of being in spaces. They described schools as places built upon a foundation of judgement where teachers and students are constantly being judged, or labelled, as Nicola said, "as one thing only".

To offer an example of artists' interests in participants extending themselves beyond these judgements, Evie and Zoe were particularly interested in the boy who immersed himself in sprinkling dirt and moss on masking tape during his *beautiful little moment*. Part of their interest, it seemed, related to how his parents had described their son as a boy who "does not do nature walks". To suggest what this meant, Elaine noted that their early years centre had offered "traditional nature walks" to this family whereby the purpose was to go from "here to there" during a predetermined time period. Traversing this predictable ground, participants were expected to identify what they found in nature. Based on this conception of the nature walk, the parents described their boy as someone who would not be interested in the artists' workshops, indeed nature itself, and therefore, opted not to bring him to the first few.

Although I do not know how the boy described himself, one could assume that how his parents described him partly gave rise to his self-description. Nonetheless, I think he extended the boundaries of how he was described by immersing himself in his masking tape, moss and dirt. His parents took note, attempting to update their descriptions of the boy and make sense of how he enjoyed doing what he did outdoors. This example was not isolated, as the girl and her ladybird at Powell Cemetery can attest. Her mother said that she saw her daughter for the first time as a girl fond of ladybirds. This partly arose from being pushed beyond her customary way of being with her daughter outdoors, which she said often featured playing on playground equipment.

Therefore, I interpret this interest in extending the boundaries of being as being central to the artists' interest in clearing and decluttering spaces, and seeking out ambiguous ones. Through the residue of spaces' pasts, the artists appeared to consider how spaces themselves create the basis for being in particular ways and judged for those ways of being. To illustrate, several artists described playgrounds as places where people can be judged for how high they swing, ponds as places where people can be judged for how many fish they catch, and nature as a place where people on traditional nature walks can be judged for how many leaves they identify. All the artists described these judgements as damaging in that they narrow people's understanding of who they are and who they might become.

In light of the above, Megan argued that ambiguity is necessary so that people are not judged. She said:

> You can't fail with the stuff we give people. You can only do something
> that gets acknowledged one way or another. It's much easier to fail

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when you are being prescribed what to do.

With this in mind, I interpret them creating unprescribed spaces with participants to offer the chance for them to extend ways of being in spaces beyond how they have been described in the past. They attempted to encourage a way of being in spaces free from labels that predetermine from the outset who is capable or what types of participation are legitimate. These distinctive and extended ways of being could not have been known beforehand because the spaces where these beautiful little moments took place could not have been mapped. They were unfamiliar. And yet, the artists attempted to soften the fear of venturing into unknown spaces through providing boundaries, bases, and focal points. To further support this interpretation, I now turn to how the artists similarly described their pedagogies of time.

6.2 Time

In the previous section, I presented how I interpreted the artists attempting to soften the fear for participants as they explored, cleared, and decluttered ambiguous spaces, thus allowing them to extend possibilities for being and making. In particular, I noted the possibility that the artists described eliminating the residue of a space's past and avoiding spaces with expectations of the future to attempt to eliminate the possibility of damaging judgement. In this section, I examine the artists' related interpretations of their approach to time. I discuss how several artists' interpreted their interest in allowing participants to take time for themselves through flexible workshops without much timetabling or timekeeping. Then I discuss how most of the artists interpreted facilitating *slowliness*. After this discussion, I turn to literature primarily from psychology to further interpret their

pedagogy of time. To begin, I turn to the importance they placed on participants taking time for themselves.

6.2.1 Taking time

During interviews, several artists discussed their sensitivity towards external time pressure and its affect on how we spend time. In particular, several artists often cited the institutional imposition of time in schools and hospitals where they sometimes offered workshops. Zoe described pursuing a career in the National Health Service (NHS) as a movement therapist before opting out. She noted an "imposition of time" meant that therapy had "to be done in an hour because that's what therapy dictates." Other artists also noted how working in hospitals and schools involved spending too much time filling out forms. And when caregivers and teachers were working with people, several artists described them being constantly interrupted with monotonous, administrative tasks.

Alternatively, the artists' organisation described in its literature how its workshops allow participants "to take time for themselves". At Potter's Creek, Elaine described how Zoe and Evie may have *taken time* through staying in the same place and describing out loud what they saw. Several artists noted the importance of *stillness* when exploring unfamiliar spaces. Several modelled doing so by lying on the ground and looking up to see birds and squirrel dreys. Several looked down into small spaces hidden in the grass. This close observation of spaces became particularly evident to me when Lucy and Zoe noted several newfound wonders at Blackberry Bush including the plastic reflector, a metal badge, and a rubber tyre. At Powell Cemetery, I watched Nicola kneel and lie in the grass by herself for sustained periods, simply peeling back leaves of grass with her fingers to see what

she could see. At the same site, Zoe encouraged this stillness when introducing one workshop. She suggested to participants they avoid "taking a beeline" to a particular place and "feel free" to stay in the same place if they wanted. At these workshops in particular, Zoe and Nicola led the participants through what they described as a *sensory survey* in which they used slow voices whilst participants stayed still and were asked what they could smell, taste, hear, see, and feel.

At Potter's Creek, Elaine described how parents and children might have approached time differently without Evie and Zoe's facilitation. She described the need of adults to feel like they covered ground, going from "here to there" during a predetermined time frame. Without the artists' facilitation, she suggested, parents, teachers, and children would probably not have stayed in the same place for an hour or two in the woodland. I was reminded of this interpretation when the mother at Powell Cemetery described how the grass on her back embarrassed her when she walked through town later. For her, the grass on her shirt signified she had not been a "mother...doing things". Other participants also appeared to take notice of an unfamiliar sense of stillness as they began to take time. On feedback forms completed after workshops, a common refrain from parents was that they peacefully enjoyed taking time outdoors with their children in ways they normally would not have.

I interpret the artists being concerned that external impositions of time pressures people towards busyness, monotony, and prescribed ways of being. They critiqued how institutions impose artificial constructions of time to encourage efficiency and productivity. Alternatively, they were attempting to create the temporal conditions for participants to engage in open-ended enquiry in contrast to worlds that pull them towards the rushed, the predictable, the efficient, and the practical.

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The artists were critical particularly of institutions—including schools—that have adopted a corporatised, market-driven ethos—whereby the value of time spent is measured by maximum production towards measurable, predicted outcome for the least effort. Therefore, the artists believed that the opportunity for open-ended enquiry—which is difficult to predict, do quickly, or measure—is far too rare at work, at home, and in school. Yet, the artists emphasised that open-ended enquiry is critical to challenge and extend customary ways of being and relating to the world. They were attempting to redress the pressure of time, to allow individuals to take time back so that they can develop negative capability to deepen the significance of how they are present to the world and become agents of personal and cultural change. In the next section, I turn to how several artists described flexibly structuring workshops to further alter participants' sense of time towards this aspiration.

6.2.2   Untabling time

In the last section, I noted how artists interpreted encouraging participants to take time for themselves. In this section, I explore how several artists interpreted approaching time flexibly by avoiding timetabling and timekeeping during workshops. Though their outdoor workshops were often scheduled in two-hour blocks, the way they began, unfolded, and ended appeared much more flexible. Below I interpret how the artists *untabled* time.

Lucy told me it was important to have at least a start time for a workshop to establish what she described as a social connection. But she suggested that even having a start time was inconsistent with her flexible approach to time. In a telling incident about her relationship to timekeeping, Lucy said to two girls dur-

ing one workshop that she could not bear having to know the time. In jest, the two girls stood shoulder to shoulder and shuffled their feet in a circle around her. They began rhythmically saying "one o'clock...two o'clock...three o'clock...." As she laughed, Lucy told the girls that being surrounded by time was haunting. Later, she smiled and told me she wished time was told by teasing girls in this way.

Several artists noted that some families arrived after others and they needed *flexible beginnings* to workshops to accommodate them. In one workshop at Potter's Creek, I took note of Evie standing back at a distance, allowing two "late" arriving families to wander past established boundaries and explore reaches of the woodland far from the group. Though most participants were working together on making a large nest, she did not appear pressured to weave them into this activity already underway. She told me later that each participant would arrive at their explorations in their own time.

I also interpreted the artists introducing *flexible endings* to their workshops as well. I observed Evie and Zoe shorten one workshop at Potter's Creek, noting the increasing cries of young children outdoors during a cold, damp day. In another example, Zoe and Lucy lengthened one workshop at Blackberry Bush when participants were playing in the clay pond. At Powell Cemetery, I described how Nicola allowed one child to spend five minutes rolling up lining paper as the final workshop concluded. Nicola did not rush the process of cleaning up, but later described allowing this child to experience this moment in his own time. This sense of flexibility may have been one reason why one parent at the cemetery workshops noted to me that it did not feel as if Nicola and Zoe were paid by the hour.

Thinking along similar lines, I asked Megan, who was facilitating a daylong workshop in a school, whether the paper in her hand was her itinerary. She replied, "[itinerary]-ish". She interpreted participants' explorations having a *natural lifecycle*. It might "start beautifully", she said, and then eventually "die off". She noted the importance of standing back and being flexible with time to allow participants' explorations to naturally unfold. In this sense, she might have approached a workshop with only an "ish" of an itinerary to respond to the natural lifecycle of participants' explorations.

Artists' interpretations of their flexible approach to time became more resonant for me when I watched Evie and the girl's modified game of Pooh Sticks at Potter's Creek. Tossing sticks into the water and standing back to watch appeared to be a suitable metaphorical illustration for interpreting artists' prompting participants to explore and then allowing them to move downstream at their individual pace. Like each stick, the artists interpreted participants experiencing starts and stutters, perches and flights, in their own time. I would suggest that they are untabling time to further create the temporal conditions for open-ended enquiry. The artists emphasised their lack of concern with participants working towards particular outcomes or covering a distance within a predetermined timeframe. With this flexibility in mind, I now turn to how the artists described attempting to alter, or slow, participants' perception of time.

6.2.3 Slowing time

To this point, I have discussed how I interpreted the artists untabling time, as well as facilitating participants to take time for themselves. In this section, I turn to interpret artists altering participants' sense of time as they explored unfamiliar

spaces. To illustrate, Nicola argued in her conference presentation on the "big ideas of time and space" that by not filling time with "structures that are safe", her workshops confront people with, as I have noted, "the discomfort of the unfamiliar". In her workshops, Nicola suggested that "meeting spaces on their own", without the certainty of routines including fishing at a pond or taking a nature walk, will result in finding that "time feels different". She described how:

> This time does not feel like classroom time. It does not feel like rushed time. It feels very slow in fact. Time can really become a much more elastic thing than a timetable suggests or that an activity might suggest. It can remind you when you were a child and you spent hours and hours doing something totally absorbed. You couldn't believe when someone said, "It's time to pack up! It's time to come in!' We began to value this idea of slow time, slowliness, of stopping even, of absolutely stopping and sitting.

In this passage, Nicola has pointed to several categories I have already discussed. She mentioned seeking a sense of stillness in contrast to the rush of classroom time. She noted an untabled, elastic approach to time unlike a timetable. Echoing all the artists in this study, Nicola also noted how this sense of time is *slow* and *childlike*. Rachel suggested that this "childlike way of being" is a "peaceful" and "balanced" attitude that feels like "diving into the sea". Slowing herself down before workshops, Evie described a childlike process of "making [her]self into a space where [she could] just respond and do and be." To discover this space within herself, she said that she would begin by "not thinking too hard", which was a common refrain from several other artists.

Reflecting back on workshops, several artists and other adults tended to single out activities when participants were, as so many said, *absorbed*. To give an example of participants exploring at length in the same spot without interruption, Evie interpreted the child sprinkling dirt and moss on tape for ages. Zoe interpreted the boy at Blackberry Bush being absorbed on the reflective card with his puckered lips. Lucy similarly interpreted the children at the same site as being *immersed* in the cold, messy, and slippy clay pond during their beautiful little moment.

During workshops, Zoe described herself "coming up and out of" these immersive moments alongside participants. She seemed surprised to find how much time had passed after lowering herself to the ground to help a boy make a flag for several minutes. Often finding myself playing the role of timekeeper in all the workshops I observed, I frequently noted that most artists seemed surprised by how much time had passed after these interactions with participants.

By contrast, several artists spoke critically of moments when participants' explorations were not sustained as long as they would have liked. At Blackberry Bush, Zoe and Lucy expressed some dissatisfaction with the brief length of time participants spent playing with clay during the second workshop and the wall in the third. They described using the provocation of building a clay pond in the fourth workshop to facilitate a more sustained engagement. I would argue that the artists here value *slowliness* as evidence that participants are releasing themselves from the accelerating rhythm of clock-time in a fast-paced world and are discovering a pleasurable way of being-in-the-world that is more conducive to open-ended enquiry. I make this claim in the next section when I turn to conclude this discussion of time by examining three approaches to time and utilising relevant literature, primarily from psychology, to further ground this interpretation.

6.2.4 Interpreting time: *Slowliness*

In this section, I have discussed how several artists interpreted their pedagogies of time, including their interest in enabling participants to take time for themselves. Taking time involved becoming less busy and more still as they more closely observed the unfamiliarity of spaces. I noted how most artists interpreted their avoidance of predetermining the beginning and end of workshops, whilst allowing participants to pace themselves through untabled workshops. I noted all the artists' interpreted slowing time during workshops. I have visually represented these pedagogies of time in Figure 6.2. To further interpret their potential significance to the artists, I now turn to literature to facilitate the interpretation of their concept of *slowliness.*

Perhaps borrowing from Csikszentmihalyi (1991), Lucy interpreted slowliness as "true immersion and flow". His concept of *flow* describes an effortless release of psychic energy during moments where nothing else seems to matter and there is a feeling of union with the environment (Csikszentmihalyi, 1991). Csikszentmihalyi (1991, p. 41) describes flow as an immersive process whereby we encounter new levels of complexity, experiencing both differentiation and integration (i.e. what sets us apart and in common with others), whilst receiving positive signals that we are up to the task of meeting these new levels of complexity. Whilst interpreting slowliness in similar terms, most of the artists also seemed to place special emphasis on the *childlike* nature of this immersion. Nicola noted that slowliness does not feel like classroom time, but feels more like the elastic, slow time reminiscent of the way we experience time as children playing. Similarly, all the artists emphasised slowliness as a childlike way of being. When I first heard these descriptions, I must admit I was quite sceptical. I found myself agreeing with Mead (1977)
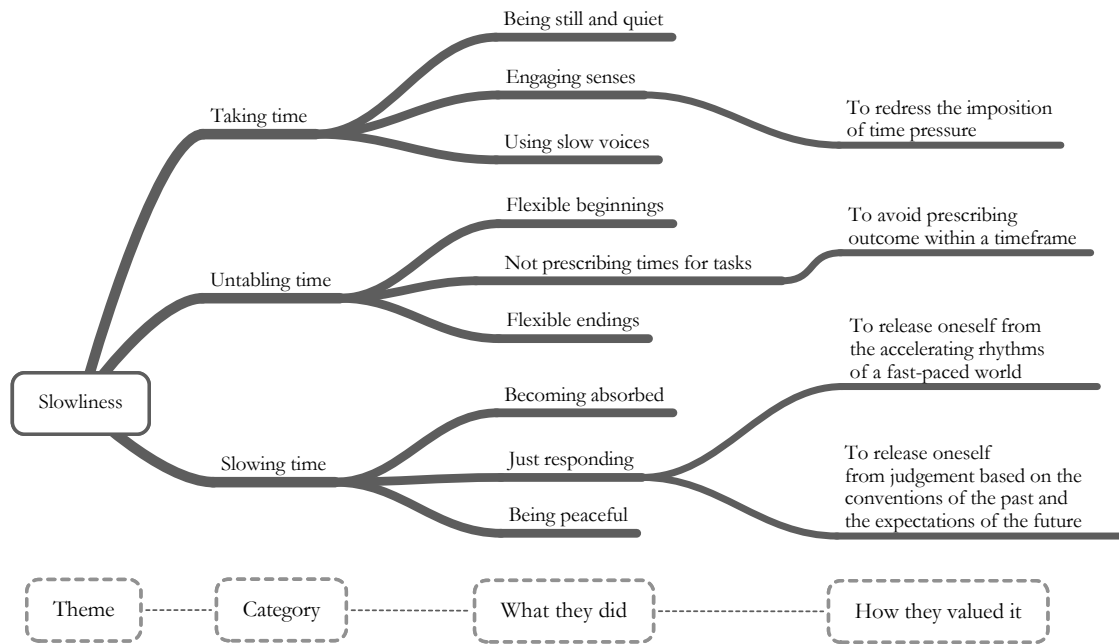
Figure 6.2: Concept map of pedagogies of time

who argues "The Child" is a fiction, and childlike being is a nostalgic falsehood. Romanticising it may be a projection of a desire for a paradise lost that never was. I wanted to overcome this bias and I turned to psychology to do so.

Psychologists have long explored why perceived time might feel slower for children.[1] One theory put forward by James (1901, p. 625) is that "the foreshortening of years as we grow older [is due] to the monotony of memory's content." Resonating with artists' descriptions, this theory relies on the body's senses becoming heightened when engaging with the unfamiliar. This more heightened sensory state leads to more and better memories of our immediate pasts. Therefore, more distinct moments of time are parsed amidst what James (1901) coined the *stream of consciousness.* As a result, the perceived duration of time begins to lengthen and time feels slower (Brown, 1990, p. 146).

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[1] See Chapter 14 of Draaisma et al. (2004) for a good literature review.

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This theory of slow, childlike time suggests that to stifle the acceleration of time as one grows older, then one must do what some of the artists, parents, and children did in these workshops: play with chalky chalk, shake flower blossoms from a snow machine tree, let ladybirds run on your legs, slop about in cold, messy, slippy clay, puncture holes in paper laid across grass, sprinkle sparkly dirt on masking tape. In other words, one must engage with the unfamiliar and embellish memories with sensory-rich experiences.

As the senses become more attuned to these enriched and unfamiliar experiences with materials in spaces, neurological pathways may shift, leading us to accept these objects of our attention, whether they be chalky chalk or sprinkly dirt, as "things-in-themselves", "uncomplicated by autobiographical references" (Austin, 1999). In this moment of flow, our past and future in relation to the object slips away. As Nicola suggested, time feels different when we "meet spaces on their own", uncomplicated by the certainty of past routines or burden of future expectations.

I interpret the artists being interested in temporarily suspending past references and future expectations amidst this slowliness, thus minimising the possibility for being judged as a failure. Immersed in slowliness, participants cannot fail because they have temporarily suspended, or phenomenologically bracketed, what has come before and what has come next (Merleau-Ponty, 1962, pp. vii-xxiv). There is no basis for judgement, a characteristic of the feeling of this union or oneness that Lucy described as a feature of slowliness. I would argue therefore that the artists interpret slowliness as evidence of and a pathway towards open-ended enquiry that is not prescribed by judgements based on past conventions or future expectations.

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I would also suggest that most artists valued this slow, open-ended enquiry because they believe these beautiful little moments are pleasurable and peaceful. Their interpretations of slowliness have strong resonances with what James ((1902/2008, pp. 177–178) describes as *healthy-mindedness*, or:

> The loss of all the worry, the sense that all is ultimately well with one, the peace, the harmony, the willingness to be.... A passion of willingness, of acquiescence, of admiration, is the glowing centre of this state of mind.

Echoing this description, Rachel compellingly notes that this immersive slowliness, this peaceful and balanced attitude, may be "the solution to the cruelty in the world."

With this in mind, I think it is possible to interpret their descriptions of time much as I interpreted their descriptions of space. In a fast-paced world, slowliness could be perceived as laziness and idleness—a failure to produce efficiently. I suggest the artists view prescribed, fast-paced time as prohibiting open-ended enquiry from fully taking root as individuals are pressured and judged by what has been done in the past and what is expected in the future.

To allow for individuals to deepen and extend their ways of being-in-the world in ways that could not have been known beforehand, I argue that the artists see themselves introducing opportunities for slow, unprescribed and beautiful little moments that might allow people to more deeply engage in open-ended enquiry. Amidst these beautiful little moments, they can experience a passion of willingness that pleasurably extends their understanding of who they are and how they might

be-in-the-world. With this pleasurable passion of willingness in mind, I now turn to how the artists described contributing to slowliness through the introduction of materials.

6.3 Material

To this point, I have explored how the artists described creating safe and special places in unfamiliar spaces where participants could experience slowliness. A related theme includes their use of materials to facilitate this immersion, which I describe in this section. First, I explore how several artists interpreted their use of ordinary and low-tech objects. Then I turn to how some noted introducing ambiguous materials with slippage, before discussing the sensory-rich and ephemeral properties several interpreted when selecting materials for workshops. After also noting how the artists interpreted presenting materials, I turn to literature from primarily psychology and aesthetics, again from pragmatist and phenomenological perspectives, to further theorise their pedagogies of *simple materials*.

6.3.1 Ordinary

Across sites I observed, artists consistently introduced materials they interpreted as *ordinary*, *simple*, and *everyday*. They provided materials of string, twine, yarn, aprons, masking tape, thumbtacks, chalk, and different types of household papers (e.g. baking and lining paper). These artists also described only allotting £10 per workshop for these ordinary materials. A telling moment at Potter's Creek occurred when Evie joked about the difficulty of deciphering a bag of rubbish from their bag of materials.

Most artists also suggested that it was important for participants to find and use materials from the sites where workshops took place. In the outdoors, these materials often included sticks, feathers, flower petals, and grass. In workshops for staff and patients at a local hospital, Zoe and Rachel discussed the importance of using materials from the hospital including sick bowls, pill pots, and hospital scrubs. Echoed by several artists in interviews, Lucy offered a political justification for offering ordinary materials and encouraging the use of found ones:

> I think it's the idea about using stuff that is inclusive and including of a lot of people... I think that's probably a political sense... I don't want to make this an exclusive activity.

Through the introduction of materials, most artists shared this interest in inclusivity, in not allowing participants to feel excluded on the basis of skill. Rachel argued that a more specialised art material (e.g. oil paint) would demand know-how that might exclude participation. Exclusion, several artists suggested, also might occur through a lack of access, financial or otherwise. Most artists noted how they wanted to emphasise that materials found in cupboards could offer a generative starting point for some exploration.

Similar to my discussion of their approaches to space, the majority of the artists interpreted how ordinary materials prompted people to explore materials in ways that might feel, in their words, more authentic or less prescribed. To further suggest what authenticity might mean to the artists, Mary wrote in a program evaluation how this "simplifying approach to the materials leaves space for the children to represent their own ideas and experiment...." By contrast, Evie noted that clay, a specialised material, might suggest the need to make clay "look nice" as a ceramicist might, whereas masking tape, an everyday material, would not

prescribe its use to the same extent. Evie also described how everyday materials might encourage experimentation by lessening the fear of failure. She added that less expensive, everyday materials might comfort participants because if they felt they "screwed up", it would at least not feel like an expensive mistake.

In some instances, artists suggested they wanted to introduce more expensive art materials if fit for a particular purpose. Zoe introduced compressed charcoal in a workshop at Powell Cemetery, which she said made beautiful marks more easily in comparison to a cheaper HB pencil. Artists also did not always agree on which materials might be considered ordinary. Lucy suggested clay was inclusive because of its forgiving and ubiquitous properties, whilst Evie interpreted it as specialised. Moreover, Evie specialised in willow weaving and often introduced willow into workshops. Yet Zoe said she would not introduce clay and willow on her own since she did not see herself as skilled in using them. Nonetheless, artists were in agreement that they wanted to introduce ordinary materials in spite of these different interpretations of what constituted one. Next, I turn to discuss the ways in which the artists interpreted the importance of *low-tech* materials for similar reasons.

6.3.2 Low-tech

The use of new technologies was noticeably absent from workshops I observed and listened to artists interpret. In interviews, several artists described how new technologies could sometimes be alienating for those unfamiliar with them. Most, if not all, artists described their interest in *low-tech* technologies. Because most workshops I observed were outdoors, I did not witness their use as much as I might have otherwise. However, I have included this category based on the emphasis

placed on it by most artists during interviews and its prominence in organisational materials. In one example, Megan described a school workshop where she invited children to collect material from their outdoor play area, including a sand box, and place it in slide mounts. Projecting this collected sand was uninteresting, she noted, until ants started to crawl about in the slide projector. This ant activity, she noted, produced a large-scale animation. Describing it as "only a light box with a magnifying glass", Lucy expressed a similar interest in how overhead projectors (OHPs) transform objects through shadow and scale, unlike new visualisers that project literal, real time representations.

Several artists expressed interest in other technologies that were less alienating. Explaining what they might have meant by this, Frances, an artist I interviewed three times but did not observe, argued old technologies allow participants to see and understand how they work. She offered a manual typewriter as an example. Frances also added that new computer technologies in schools introduce expensive objects into classrooms, thus potentially contributing to a more adversarial relationship between teachers and students. She said that it introduces objects that students should not touch for fear of breaking it. Alternatively, the artists interpreted less adversarial, low-tech objects encouraging visual and tactile experimentation.

Some artists also appeared to positively describe the constraint of having few tools and materials when exploring the outdoors. Evie hoped that participants at Potter's Creek would come up with an inventive solution to the legs for her altar without having tools to do so. Although it was not mentioned to me by participants, the artists also said that participants sometimes dismiss them as unskilled and unprofessional when they bring pipe cleaners and rubber bands to workshops.

Participants dismissing artists is somewhat ironic given the artists' interest in being inclusive through their introduction of everyday materials.

To some extent, most artists discussed technology in terms of electronically powered objects. Frances took a broader view, suggesting that knitting needles are a technology. Along these lines, I did observe non-electronic tools including scissors and thumbtacks introduced in workshops. I did ask Evie to explain her use of the derby dibber at Potter's Creek, which seemed unique as a more specialised and unfamiliar technology. She said she could have used sticks to make holes in the ground, but described an interest in quickly and easily making willow structures after the artists' introduction at the beginning of the workshop. Another exception included artists using camera phones and digital cameras to document workshops.

Nonetheless, their interpreted use of low-tech materials is consistent with my interpretation that they are seeking to introduce objects that are inclusive through softening the fear of judgement, whilst also encouraging open-ended experimentation. The interest in open-ended experimentation relates to the artists' description of ambiguous materials, or materials with *slippage* as Lucy termed it, which I turn to next.

6.3.3 Slippage

Similarly interpreted by numerous artists, Lucy suggested she was interested in materials that allow for *slippage*. To illustrate, I noted how she cited shadows from an OHP in contrast to the literal representations projected by visualisers now used in some classrooms. Also termed *open-ended materials* by others, Megan described introducing ambiguous materials and objects in workshops and inviting people to

invent functions for them. Zoe described these materials as those that "lend themselves very quickly into transforming into something else." Zoe offered a wet wipe as an example because it does not have an "obvious, immediate identity as a toy thing or a some thing." By contrast, Zoe described avoiding the introduction of Barbie because she is "readymade with a whole army of ideas and thinking and expectations."

To illustrate the slippage of materials during workshops, consider the ways I observed artists and participants approach lining paper at Powell Cemetery. It became a(n):

1. Percussion instrument for tapping sticks.

2. Object to unroll.

3. Track lane for racing back and forth.

4. Pit for jumping across.

5. River for washing a monkey.

6. Lens for looking at grass.

7. Tableau for making marks.

8. Display for found objects.

Similarly, I observed how children at Potter's Creek used masking tape for adhering sprinkled dirt, building a ladder of twigs for insects to climb trees, displaying found sticks and feathers, and establishing boundaries.

I interpret the artists' interest in materials with slippage as similar to their interest in ambiguous, unprescribed spaces. Most artists were critical of what they

considered prescriptive materials including fishing nets and buckets. These materials' physical properties might clearly suggest a particular meaning (e.g. a fishing net is used for fishing). With materials that can slip from a prescribed use, most artists may have been interested in more ambiguous relationships between object and meaning accentuated by selecting materials not normally associated with the context of an "artist's workshop". They hoped that participants did not feel prescribed for how materials might be used or judged based on how they did so. They provided materials that, as Frances argued, could "easily become something" so participants could extend their ways of using them during beautiful little moments. In the next section, I discuss how several artists interpret materials that further facilitate extending possibilities for making through their *immediacy*.

6.3.4   Immediacy

In addition to ambiguous, open-ended materials, several artists expressed interest in materials that would not require multiple steps in production. Most artists noted their aversion to using oil paint or ceramic glaze that would demand multiple layers, drying times, and necessary sequences. At the workshops I observed, adhering was achieved instantly, albeit impermanently, with masking tape rather than glue.

At Potter's Creek, Elaine compared the artists' uses of materials with a paint colour mixing activity for young children she led in her nursery. She described this activity involving the following steps:

> You put the brush in the water. You press. You touch the brush onto the sponge so it's not too wet. You put it into the powder paint, and then you put it into the mixing palette. Then you go back and wash

the brush, put it into a different colour. Sponge. Different colour. And then mix it and see what colour you get. And then you put it on the paper. It was just too much.

At Potter's Creek, by contrast, adorning with colour was done more immediately through tying bright, ripped strands of fabric around branches. Using fabric to adorn with colour avoided this repeated sequence of dipping, mixing, applying, washing, and waiting.

To offer an interpretation of immediate materials, Megan described how she valued the way children explore material without "thinking first and then doing" or "looking at what somebody else is doing" before making. To support their interest in slowliness described earlier, I interpret how artists selected materials with physical properties that allowed participants to respond instantly without deliberating steps in advance. Not deliberating steps drew attention away from prescriptions of the past and expectations of the future. Next, I discuss all the artists' interest in *sensory-rich* materials to further facilitate this slowliness.

6.3.5 Sensory-rich

To this point, I have described how the artists selected materials that might facilitate slowliness. Sensory-rich materials offer a particularly good example. Earlier I mentioned Zoe's interest in compressed graphite because they made beautiful lines more easily. She suggested these lines felt good to make and appeared rich once made. Her interest was a shared one among all the artists who interpreted some materials more fully and pleasurably engaging the body and its senses. There are numerous examples. Zoe described the mud at Potter's Creek as delicious. I observed how mud presented immersive opportunities for mark and sound mak-

ing with the body, as children and adults jumped and slipped in one particularly muddy workshop at Potter's Creek. Similarly, Lucy mentioned the "sheer delight" of using clay at Blackberry Bush because it was a "visceral material" so pleasurable to feel with the body. Assessing the second workshop at Blackberry Bush, Zoe and Lucy thought the clay's dryness might have explained why participants did not sustain their engagement with the material as long as the artists preferred.

With this visceral interest, most of the artists also discussed an interest in using natural materials. They contrasted natural materials with synthetic and sterile plastics associated with high-tech objects. An exception included found plastic aprons Zoe and Rachel described using in the hospital workshops. But they did not invite participants to wear these coloured aprons to shield themselves from messy materials, but rather to use them to adorn a space by tying or weaving them together.

By contrast, Nicola noted her disappointment at an outdoor workshop she observed where children were asked to put a coat and then a waterproof apron on before messing about with clay outdoors. Mary joked that using an apron to play with clay is equivalent to putting on plastic gloves and putting up a protective screen before making crumble to avoid becoming dusted with flour.

There were countless examples of materials that artists selected which could be interpreted as effective in engaging the senses. At Potter's Creek, Elaine noted how the artists' uses of brightly-coloured fabrics allowed participants to more definitively make their mark on the flatly-lit, late winter woodland. For listening, Zoe ripped fabrics when offering them to participants and/or made sounds whilst cutting them. The sound of ripping masking tape from the reel also seemed to draw

artists and participants' interests across sites. At Potter's Creek, sound and mark making also featured in the adaptation of Pooh Sticks. Both Zoe and Evie commented on the richness, almost healing properties, of the sound when throwing water from the bridge. Lucy similarly noted the lovely sound of pouring water from the jug into the clay pond.

In another example at that site, Lucy offered fistfuls of unprocessed chalk rather than the breakable, screeching chalk from blackboard rails. At Powell Cemetery, Reannon, the partner from the folk museum who commissioned and observed the workshops there, noted how the children's tactile puncturing of paper lying on the grass was accompanied by the satisfying sound of making holes. One parent described her child becoming completely engrossed in making these holes, another example of slowliness. With a more dramatic visual effect, white and/or black lining paper was rolled out in long lines across the ground at different sites. The white paper provided contrast for dark marks from charcoal or shadows, whilst the black paper provided contrast for lightly-coloured chalk and masking tape. This interest in light was taken further by the ways in which artists interpreted their uses of torches, mirrors, slide projectors, and OHPs.

When commenting on their workshops, Megan emphasised the importance of participants having a chance to derive pleasure from the things they touch, see, hear, and smell. Evie added that pleasure is the sustaining factor of participants explorations with materials. If the pleasure is gone, she suggested, the playful exploration will stop. Similarly, Lucy described a school workshop where she let children experience the "intoxicating" delight of using an unlimited amount of blue pigment to create a map of their playground.

In this use of sensory-rich materials, I interpret all the artists described selecting materials for their potential to provoke pleasurable and sustained sensory engagement so that they can become more immersed in their open-ended enquiries. The artists appeared to value the way these materials heightened the body's senses and embellished its memory, thus facilitating that slowliness. It may also be consistent with their described interest in the *ephemeral* nature of exploring material discussed next.

6.3.6 Ephemeral

In addition to sensory-rich materials described previously, several artists described their interest in the ephemeral nature of material and making. Lucy noted her interest in the "act of making" and "the possibility of material" rather than the outcome. She noted transitioning during art school from making visual objects towards installation and performance, including making furniture out of caramelised sugar. Describing why she made this impermanent furniture, she said:

> I am very against making permanent objects that sit in the world. It is all tied into that consumerist thing... I'm very resistant to it.

Evie discussed similar influences when choosing living willow to make outdoor sculpture. She described her interest in its short lifespan. The willow sculpture literally takes root, grows and evolves, and then dies when its roots eventually crowd each other out. Zoe also expressed her interest in impermanence in relation to her interest in movement. "With dance," she said. "It's gone, it's always going."

With this interest in impermanent materials, it is not a surprise that most artists provided materials likely not considered worth preserving. Masking tape does not

provide permanent adhesive. A few children at Powell Cemetery collected small flowers and grasses to adorn masking tape wrapped around their wrists, although they claimed to me they were "nothing". One of the girl's mothers mentioned to me how pretty the "bracelets" were though they did not last very long.

Megan also suggested that what was made during workshops could be "taken apart, taken home, or put in the bin". Most of the time, I watched artists discard what was left behind after workshops, with the exception of occasionally taking home clay or bamboo sticks for future re-use. Children and parents would also sometimes take home a ripped piece of paper with a loop of masking tape and natural materials stuck to it. Nonetheless, inexpensive, impermanent and ordinary materials made them easier to discard.

I argue that the artists introduced impermanent materials so that participants did not feel prescribed by outcome. Instead, the artists viewed impermanent materials themselves as a tool to facilitate open-ended enquiry characterised by experimentation and invention. Now I turn to discuss how artists described introducing materials with qualities noted so far to participants.

6.3.7 Presenting abundant materials in a limited palette

To this point, I have noted how the artists interpreted the qualities of materials they introduced during workshops. In this section, I turn to how the artists interpreted presenting the materials to participants. All artists interpreted how they offered materials in abundance. Some examples they cited included offering 40 meter rolls of lining paper, a dozen rolls of masking tape, and/or an enormous mound of clay. Most artists suggested they did not want participants to feel limited by the

amount of material they provided. Though individual materials were provided in abundance, the artists limited the selection of materials. Examples of this *limited palette*, as Megan described it, included baking paper, crayons, and masking tape for one Potter's Creek workshop, and clay and a blue tarp for one at Blackberry Bush. Megan argued constraint challenged participants to take notice of the potentially unexpected materials they introduced. Thus, much like the constraint of spatial boundaries and focal points discussed earlier, Megan suggested this limiting constraint can begin to extend participants beyond "doing what they normally do". She said a guiding principle for the artists explored here is that "less is more".

Most artists also interpreted presenting these materials in unfamiliar ways. Several artists described playing with volume, dimension, and scale through stringing masking tape from floor to ceiling indoors, putting a large mound of clay on a blue tarp, or casting large shadows of small objects with an OHP. Zoe often did this to dramatic effect, rolling out lining paper further and further across settings. She interpreted doing so to raise participants' interests in the materials and sense of uninhibitedness in using them. In presenting materials in these uninhibited ways, Nicola added that she finds it pleasurable when participants find out that they do not have to "stick to the rules" or that "things do not have to be as they were". In addition to this sense of unfamiliarity and uninhibitedness, Zoe also argued there is an "aesthetic" to her presentation of materials, describing how she has carefully lined up wooden matchsticks on a table to appear inviting and beautiful. In a school-based workshop for young adolescents, I observed Megan and Rachel shape several large bricks of clay across the floor like cars on a train, which the children appeared to respond to with delight. Lucy argued that this presentation of materials creates "a slant on an existing setting" and might further extend participants' explorations.

Alternatively, artists sometimes presented materials once the workshop was well underway. At Potter's Creek, Evie unbound a bolt of willow and began to use her Derby Dibber to build the gallery space after participants set off to explore the woodland. Lucy and Zoe similarly rolled out lining paper to create a focal point at Blackberry Bush after participants set off. Echoing Evie's description of her delayed use of the derby dibber, Lucy noted that:

> If we had laid the paper out immediately, they might not have spent much time enjoying and exploring the space first. It then seemed like a way to extend their reflecting and exploring further when they returned to base.

In addition, Lucy argued that seeing paper and chalk at the beginning of workshops would suggest to them they were going to "sit and draw". Similar to their use of immediate materials then, some artists did not want participants to deliberate how to use materials during their introductions.

In summary, artists introduced materials in different ways depending on specific contexts. However, I argue they were interested most in providing constraints, as well as a sense of pleasurable uninhibitedness, that allowed participant to explore materials without prescriptions of the past or expectations of the future. With this in mind, I turn to summarise this discussion of materials and their relationship to the themes of space and time, before drawing on literature from aesthetics to further interpret the artists' pedagogies of material.

6.3.8   Interpreting material: *Simple materials*

In this section, I have presented how all the artists interpreted using ordinary materials to allow participants to feel less ill-prepared to use them, though there were some differences as to what constituted ordinary. I suggested all expressed interest in ambiguous materials with slippage to allow greater flexibility for participants to experiment or extend their explorations in less prescribed directions. I also explored how most described introducing less alienating, low-tech objects, to reduce the fear of breaking expensive objects and further allow for less prescribed experimentation. Then I discussed how all interpreted avoiding materials that required multiple steps and prescribed outcome.

I also noted how all the artists expressed interest in introducing sensory-rich materials that contributed to the pleasurable and immersive slowliness discussed previously. I examined their interest in the ephemerality of material to lessen participants' expectations of making objects to sit permanently in the world. And, I discussed how artists described abundantly presenting a limited palette of materials, sometimes aesthetically or dramatically beforehand and sometimes whilst the workshop was underway, to extend participants' explorations of unexpected materials. I have included a visual representation of these pedagogies of material in Figure 6.3.

These descriptions of material resonate with my earlier interpretations of space. They prized ordinary and ambiguous materials, much like spaces, that did not clearly suggest particular courses of action. Gibson (1977) theorises how materials have *affordances* that provide preconscious clues as to how they might be used (e.g. a pull on a drawer, a handle on a hammer). One possible interpretation is that
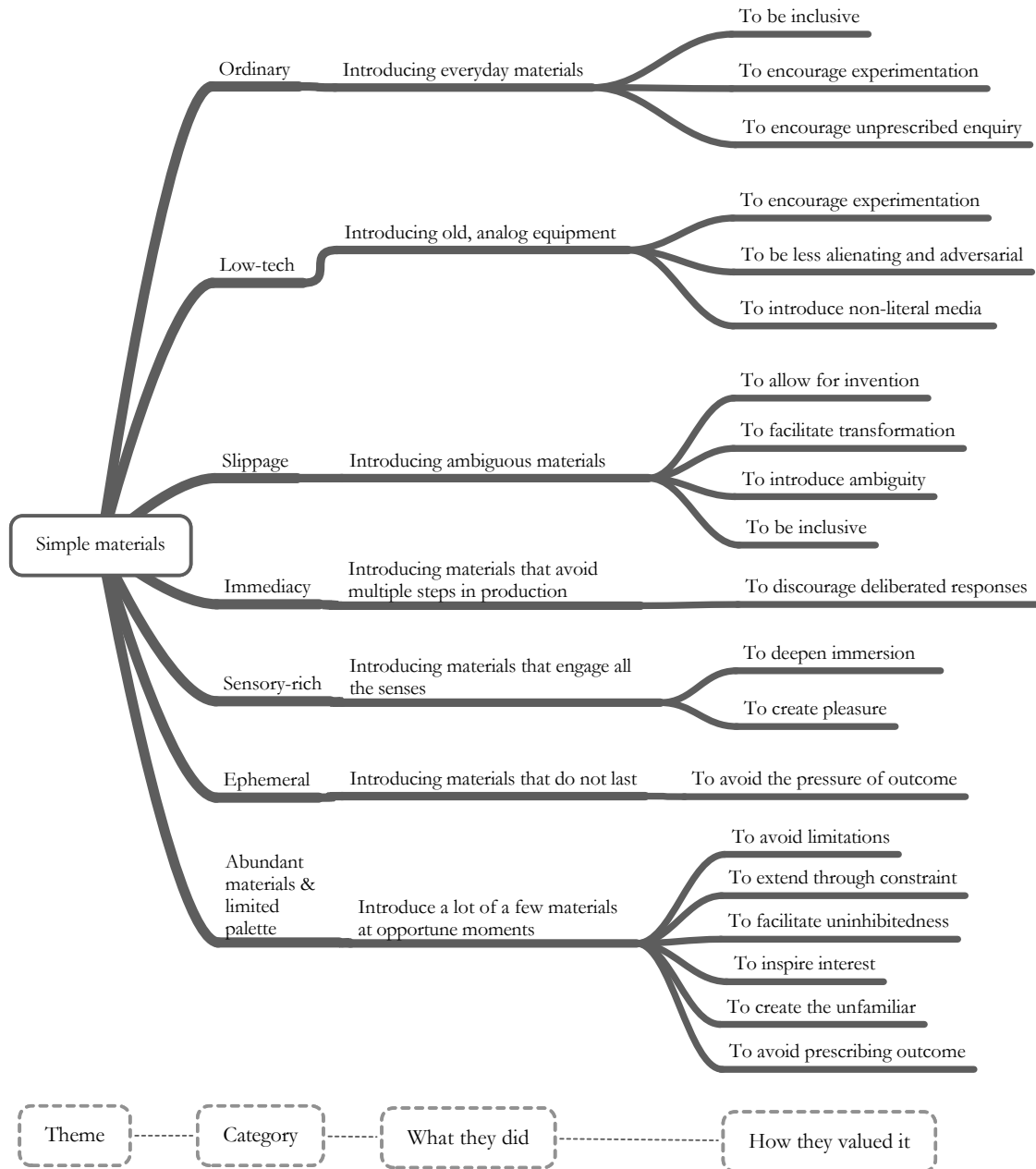
Figure 6.3: Concept map of pedagogies of material

these artists particularly avoided materials with obvious meanings, or affordances, so that participants did not simply do what the meaning of materials prescribed. In addition, the artists described avoiding materials with affordances associated with "being an artist". Echoing most of the other artists, Megan suggested that they avoided these materials so that participants did not feel like they were set up to fail in an artistic (or any other) task; and, that anyone, not just those in the art world, have access to materials that they might explore in distinctive and authentic ways. Avoiding prescriptive materials was similar to their interest in avoiding ponds or playgrounds that might prescribe and judge people as fisherman and acrobats.

As a side note, it is the case that contemporary artists are now recognised for scavenging materials found in "everyday life", as Lucy noted of Arte Povera, an Italian arts movement in the 1960s. In this sense, masking tape or a ripped piece of fabric might now be considered an art material used by artists in the art world. Nonetheless, I suspect if masking tape became identified as an "artist's material" by families exploring in the woods, then these artists would seek out other, less familiar ones. Whilst materials might have multiple meanings, those meanings cannot be divorced from context. Artists held different views regarding what constitutes an ordinary or specialised art material because it depended on why, where, how, when, and with whom workshops took place.

Their presentation of materials resonates in other ways with my earlier interpretation of their approaches to space. Much like offering bases and boundaries, they described and were observed introducing materials aesthetically, abundantly, and within a limited palette. These approaches to presenting materials were meant to heighten participants' interest in materials that were unfamiliar in the context of

working with artists. Drawing their attention to the excitement and possibility of these materials through rolling out an entire roll of lining paper could draw attention away from the fear of dwelling in the unknown. Softening this fear could further develop participants' negative capability, thus allowing them to extend themselves through open-ended enquiry.

There were also strong parallels with the artists' interpretations of their pedagogies of time. In this discussion of time, I explored artists' interpretations of materials, particularly focusing on how the artists were interested in participants experiencing a slow, childlike unity with materials and spaces. In the section devoted to material, I interpreted their interest in selecting materials that facilitate a deep inward feeling of pleasure in the body with little regard for their past uses or future expectations. Future expectations included how an object might be made or whether it will be worth preserving. Without outcomes being prescribed, in a sense, through the materials, participants would be challenged to explore them in an open-ended way.

Alternatively, all the artists suggested an interest in heightening all the senses of the body through engaging with delicious mud, visceral clay, splashing sticks, and chalky chalk. In early years education, sensory-rich materials are often associated with Montessori (1917) who described an interest in developing her perception of children's nine senses.[2] Montessori (1917, pp. 203–204) presents her interest in sensory-rich material through the Old Testament creation story, arguing that a sensory education allows children to bring order to chaos much like God separated day from night, oceans from land, etc. She argues a sensory-trained child will be more productive in the future with a finely tuned, well-stocked sensory database

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[2]The nine sensed properties include dimension, form, colour, texture, weight, temperature, flavour, smell, and sounds (Montessori, 1917, p. 204).

that can more efficiently contend with a chaotic world (Montessori, 1917, p. 204). This instrumentalist theory provides a point of contrast with the artists' interpretations of sensory-rich materials here. In my discussion of time I began to argue that the artists interpreted their interest in sensory-rich materials because the materials contribute to slowliness, embellishing our memories of our recent pasts and lengthening our sense of time. These descriptions draw attention to pleasure in a slow, childlike present, rather than preparation for an adult future characterised by a more efficient engagement with the world.

To illustrate this contrast, consider Montessori's description of the child developing a sensory-rich database in comparison to James' (1902/2001) theory of healthy mindedness, whose glowing passion of willingness I have suggested resonates with the artists' descriptions of slowliness. Using Walt Whitman, the American poet, as his case study for healthy mindedness, James (1902/2001) draws on a description by one of the poet's "disciples" to describe his engagement with sensory-rich nature during beautiful little moments:

> His favourite occupation...seemed to be strolling or sauntering about outdoors by himself, looking at the grass, the trees, the flowers, the vistas of light, the varying aspects of the sky, and listening to the birds, the crickets, the tree frogs, and all the hundreds of natural sounds. It was evident that these things gave him pleasure far beyond what they give to ordinary people. (p. 63)

Like the image of Evie and Zoe taking profound delight in the splashing sound of water hitting a stream, this portrait of Whitman draws attention to a more immediate and pleasurable immersion in sensory-rich materials and outdoor spaces. This description of the pleasure of engaging the senses, particularly outdoors, of-

fers a more primordial understanding of aesthetic experience than one associated with making art with art materials. I think primordial aesthetic experience best resonates with Dewey's (1934/2005) theory of aesthetic experience.

Whilst James wrote about the passion of willingess from a psychological, and indeed spiritual, perspective, Dewey (1934/2005) drew on James' theory of the body and senses to describe his aesthetic theory. This theory attempted to draw attention away from engaging with what has been deemed art by the art world, much like James (1902/2005) attempted to draw attention away from how religious experience has been defined by the church. In particular, Dewey (1934/2005) was interested in a pleasurable "heightened vitality" between body and material where there is a "complete interpenetration of self and the world of objects and events" (p. 18), which strongly resonates with the artists' descriptions of slowliness and Csikszentmihalyi's (1991) conception of flow.

At the core of the slowliness the artists described, Dewey (1934/2005) argues the senses are not "pathways along which material is gathered to be stored away for a delayed and remote possibility" (p. 18). Dewey is critiquing the assumptions underlying Montessori's interpretation of the sensory database stored in a central cognitive processing unit (i.e. the mind). Instead, he describes the body and mind in more distributed terms, with inseparable senses as the "sentinels of immediate thought and outposts of action" (Dewey, 134/2005, p. 18). With this interpretation, the body is located in a liminal space where its senses touch and are touched upon by the world (Shusterman, 2008). In this liminal space, a boy might become immersed "in his masking tape" during his beautiful little moment as Elaine described.

In interpreting the artists' use of materials, I am arguing that the artists are interested in beautiful little moments when participants become immersed in materials during which the past and the future slip away. The artists avoid materials that prescribe predictable outcomes—prescriptions that then allow for judging who has ability and what materials' legitimate uses are. With a passion of willingness uninhibited by the fear of judgement, the artists value ways that participants can use simple materials to engage in open-ended enquiry that extend themselves beyond their customary ways of being in the world—more inventively, evocatively, distinctively and pleasurably. I now focus on the artists' related pedagogies of the body.

6.4 Body

In the previous sections, I have touched upon how the artists described overlapping interests in space, time, and material. In this section, I turn to further investigate how the artists interpreted using their bodies during workshops. I begin by discussing how artists described creating a tone for workshops conducive to participants' explorations, followed by a related discussion of body gesture and positioning. I discuss how artists interpreted their paired arrangement allowing them to position their bodies in relation to one another. After presenting the artists' perspectives, I turn to literature, primarily from psychology and philosophy, to further interpret them.

6.4.1 Tonesetting

In my earlier discussion of space, I discussed how the artists' described bases and boundaries as a way to soften participants' fear of dwelling in the unknown. In

my discussion of time and material, I described the pleasure and peacefulness they associated with a slow, childlike engagement with sensory-rich materials. In this section, I further examine how they described using their bodies to set a more peaceful and less fearful *tone*.

Several artists frequently described creating an *atmosphere* with their bodies. Lucy argued she created a silly and more engaging atmosphere by *clowning* with her body. She noted making objects with clay quickly and shoddily to spark participants' interests in materials. Frances suggested that quickly sculpting poorly-made puppets out of clay contrasted to presenting exemplars, or "mentally-restricting" finished products. Frances also noted that working shoddily created "more space" for participants to make their mark. Zoe discussed her delight in rolling down hills during workshops. Evie similarly interpreted how she attempts to be uninhibited with her body by sitting or lying in the mud, which I observed her doing whilst weaving the altar. Megan similarly noted modelling playfulness by playing with materials in her hands as she walked and talked during workshops. I observed her doing so in her school-based workshops.

Describing a similar approach to clowning, Rachel noted how she sewed thirteen pockets into an apron for her hospital workshops for patients and workers. Then she concealed small objects in each pocket. Like a magician pulling a coin from behind an unsuspecting ear, she described hiding and unveiling materials from the apron's pockets. She interpreted this sparking participants' interests through providing a felt "tension" in the body that extended them beyond their regular way of doing and being. During the second workshop at Blackberry Bush, Zoe and Lucy similarly described how the participants needed a "ta da" when they first arrived. During the second rainy workshop, they hid big red bags of clay

in tall grass. Once the participants arrived, they stomped through the grass like marionettes, leading the group to try to find the concealed objects.

Several artists also discussed physically *attuning* themselves to participants to set this tone. Rachel interpreted using "antennae" to "feel how the workshop is going" and adapt the workshop to those feelings. Zoe argued this was a "golden rule" in their workshops: to use their bodies to be non-verbally aware of the levels of participants' engagement and how it might be affected by physical space. She also interpreted, as did several others, attuning herself to whether a workshop feels like it is moving too fast or too slow. Similarly, most artists described using their bodies to note unspoken lulls or discomfort and then adapted to workshops accordingly. Adapting to workshops is consistent with the flexible approach to timetabling I discussed earlier.

The artists also interpreted trying to put participants at ease by encouraging participants to dress comfortably and appropriately when outdoors. They argued that participants could not creatively explore if they felt uncomfortable, wet or cold. They also noted how they stopped workshops in the middle to give children and parents a chance to snack to further contribute to this comfort. These interpretations resonate with their earlier explanations of providing emotional security through bases and boundaries. To offer a parent's perspective of the tone they created, one said that Nicola and Zoe at Powell Cemetery "seemed to be so genuinely joyful about anything that happened, that it was infectious...." Several parents also described how the artists were friendly, warm and calm. Similarly, Reannon suggested that their soft and warm approach "calmed everybody down" considering the difficulty of confronting the ambiguity and uncertainty of their workshops.

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I interpret the artists using their bodies to create a tone that might assuage fears and provoke excitement and uninhibitedness in participants' explorations of material and spaces. Like clowns tripping and stumbling to set the stage for graceful trapeze artists to follow, a further interpretation is that some artists downplayed their bodies' technical abilities to create an atmosphere that eased the fear of failing to meet expectations. Clowning reduced the fear of judgement, or failure, to which so many artists expressed a strong aversion. By attempting to set a tone, I interpret the artists attempting to create the optimal conditions to negotiate open-ended enquiry partly characterised by the risk of uncertainty. In the next section, I further explore how the artists interpreted using body gesture and positioning to create this tone.

6.4.2   Gesturing and positioning

In the previous section, I discussed artists' perspectives towards tonesetting. In this section, I further explore how they described *positioning and gesturing* with their bodies to further establish this empathetic and uninhibited tone. I started to pay closer attention to the artists' body positioning after I noticed the same hole beneath the left knee of a different pair of Lucy's jeans. I remember my grandfather, an electrician, used to always develop one hole in the same leg of his trousers because he always kneeled on the same knee to lower himself when working. With this in mind, I started to ask the artists how they interpreted lowering themselves to the same level as children, as well as working low to the ground.

To offer one interpretation, Megan noted how she practices a "choreography of working alongside", which Mary discussed through mirroring, coming alongside,

coming to the same scale, doing by example, and lowering height if appropriate. These interpretations were echoed by all the artists, often noting lowering their bodies was a non-authoritative way of working that further put participants at ease. In my field notes for a Powell Cemetery workshop, I described Nicola assuming a common body position for artists during workshops I observed, which illustrates this choreography of working alongside:

> [Nicola and two girls] are huddled together on the ground. Nicola is on her knees, sitting on her heels, with her belly resting on her thighs. She is as low to the ground as possible, using her fingers to pull apart leaves of grass. The children are nearby, looking through the grass too. Nicola is talking so softly I cannot understand her. I am standing only a few feet away. I am upright. She is talking into the ground.

Nicola explored this area of grass for over ten minutes with these two girls. At one point, they stretched out and laid on their bellies. Illustrating Mary's lowering and coming to the same scale, my field notes describe Nicola "huddling" her body, and compacting it low to the ground so that she was exploring and occupying a similarly small space as her child partner. And, I interpreted Nicola exploring the grass to model this slowliness.

Illustrating mirroring, Zoe interpreted *echoing* other participants to more fully understand them and affirm what they were doing with the body. At Potter's Creek, she walked across the big, open field with little steps at the same rhythm as the child with whom she held hands. Evie also noted an event in which she used her body to *shield* children from unhelpful interventions of adults. She recounted the event at Potter's Creek when the boy's grandfather would not let him use the Derby Dibber unless he explained what he intended to do with it. As several other

artists noted, Evie interpreted stepping between them and shifting attention away from what she described as this "unhelpful conversation".

Most, if not all, artists also discussed at length the ways in which they attempted to *stand back*, refraining from intervening or talking with the participants as they explored. Lucy described the importance of "not invading" participants' space and giving them more space to explore. When I first observed Evie at Potter's Creek, I found it particularly difficult to describe her methods because it sometimes appeared to me like she was doing nothing. Then the artists clued me into the notion of standing back, only intervening when they felt it would be necessary to provide some catalyst.

Yet, several artists noted the difficulty of standing back, as it can feel like an abdication of one's role as a "facilitator". Several artists suggested that participants view them as being unprepared by not prescribing activities for participants. So I interpret the artists' standing back as encouraging students to become immersed in and direct their open-ended enquiry without interruption.

In sum, most artists described a choreography of working alongside participants at their level and scale to model and affirm particular ways of making and being in spaces with materials. In light of their description of slowliness, I interpret the artists positioning their bodies to allow for comfortable, sustained engagement low to the ground and at the same level as their child partners. The artists' body positioning contrasts to bending at the waist. In addition, I interpret the artists refraining from prescribing and interrupting sustained open-ended enquiry. Therefore, the artists also stood back.

In the next section, I continue to explore these two types of positioning, working alongside and standing back through examining the artists' paired arrangement.

6.4.3   Working in pairs

In the previous section, I interpreted how the artists opted between two postures, working alongside and standing back in relation to participants. In this section, I interpret how the artists *worked in pairs* to partly ease the difficulty of doing both. Megan, the organisation's founder, suggested that she initiated artists facilitating in pairs to address the uncertainty of their workshops. She said she was scared to do it by herself because she did not plan to predetermine what was going to happen. Having support from a partner, she argued, made that difficulty more bearable.

During workshops, Megan also noted how working in pairs allowed for a process of "dipping in and out". In other words, it allowed one person to observe and document workshops whilst the other immersed herself in activity with participants or independently. Several suggested that the co-facilitative model was one way to, as Zoe described, shift "organically" between roles. Echoing several artists, Nicola discussed this pull between dipping in and out as a "split in accompaniment". The artists suggested working in pairs made it easier to negotiate this split.

Whilst the artists might have interpreted working alongside as a way of modelling and affirming participations' explorations, they also described this standing back role as necessary to capture the beautiful little moments that would not be fully appreciated otherwise. They discussed and were observed doing so with cam-

eras and camera phones. At the same time, some artists also interpreted using a camera to document the participants' explorations as a possible way of interrupting their slowliness. Megan also noted that using a camera is "easier to do" rather than becoming more fully immersed in exploring. Turning to the camera resonated with my experience as a participant observer. As I began to observe workshops, I played this standing back role, which was captured in the moment at Potter's Creek when one father and I were mirroring one another: crouching by a tree and observing the artists and children's nest building. Over time, I tried to stop standing back and taking photographs as much and pushed myself to immerse myself more as a participant in the uncertainty of their workshops.

Curiously, some artists noted how the more passive observational role I played at first allowed both artists to become immersed alongside participants. The artists seemed to be more interested in immersing themselves in the slow exploration of materials alongside participants. I thought it was important to avoid playing this standing back role to observe the co-facilitative, complementary, and organically shifting arrangement they interpreted.

Artists also interpreted other ways that working in pairs was useful to them. Frances added that planning sessions with Rachel was influenced by what they had not done yet (e.g. working big if they previously worked small). Echoed by several artists, Megan argued that facilitative partnerships forged across disciplines provided different viewpoints. Two artists from different disciplines, she suggested, think differently about materials and processes. Therefore, I interpreted these interdisciplinary partnerships as a tool for the artists to experiment with and extend their pedagogies. In addition to pushing experimentation and representing different viewpoints, Frances suggested co-facilitation allowed her to learn Rachel's

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"tricks of the trade". I interpreted how the partnership itself served as a way for one artist to apprentice to another.

During workshops, Zoe also noted how important it was that the artists' bodies conveyed to each other during workshops that they supported one another. They used body language to provide the sense of security that Megan described seeking when establishing the co-facilitative arrangement. Echoed by several other artists, Frances mentioned talking with Rachel after every session to review how workshops went. Evident in my observations, the artists almost always spent time after workshops describing the way participants explored spaces and materials. They also sometimes appeared to vent, critiquing the way parents and teachers sometimes prescribed children's explorations.

Therefore, I interpret the artists working in pairs to create and cope with the emotional uncertainty and experimental nature of their workshops and to learn ways they might facilitate and make sense of workshops. Working in pairs might also have helped them navigate the difficult split in accompaniment by allowing each artist to assume one of two body positions. Therefore, working in pairs was another tool to facilitate and validate beautiful little moments when participants might become immersed in open-ended enquiry. Next I review this discussion of the body and turn to literature, primarily from pragmatist approaches to psychology and philosophy, to further interpret the artists' perspectives.

6.4.4   Interpreting body: *Empathetic, uninhibited bodies*

Throughout my discussion of how the artists interpreted their pedagogies of space, time and material, the body has featured prominently. I noted how most artists

interpreted clearing out spaces and establishing boundaries to soften the fear felt by participants' bodies as they explored in uninhibited, experimental ways. I have suggested that artists interpreted their attempt to slow down the feeling of time passing in the body. I also noted how most, if not all, offered sensory-rich materials to draw the body deeper into slowliness. Each of these examples illustrate the central importance of the body to these artists. In this section, their emphasis on the body continued to become clearer as I discussed how the artists described tonesetting, positioning, gesturing, and working in pairs in ways that might be conducive to a slow, open-ended enquiry.

A prominent theme throughout this discussion has been the artists' attention to fear and pleasure. In my discussion of space, I noted how the artists attempted to minimise situations in which participants' bodies might be exposed to physical harm, through clearing out spaces. In this section, I have added several examples exploring how the artists interpreted using their bodies to add to this sense of emotional security. They interpreted mirroring participants' bodies and occupying the same scale to validate participants' uninhibited and experimental ways of being and doing. Similarly, I interpreted them huddling low to the ground and peeling away leaves of grass to model for participants how to engage in open-ended enquiry if they were at a loss for what to do in unfamiliar spaces. These and other pedagogies of the body discussed below are featured in Figure 6.4.

Based on the above, I argue that the artists did not approach the body as merely expressive of mentally generated emotions, but as the "formative core" of emotion (Shusterman, 2008, p. 150). The artists may have been sensitive to the ways in which sensations in the body give rise to emotional states, not the inverse (James, 1901). They introduced materials that felt good to touch and see, which could
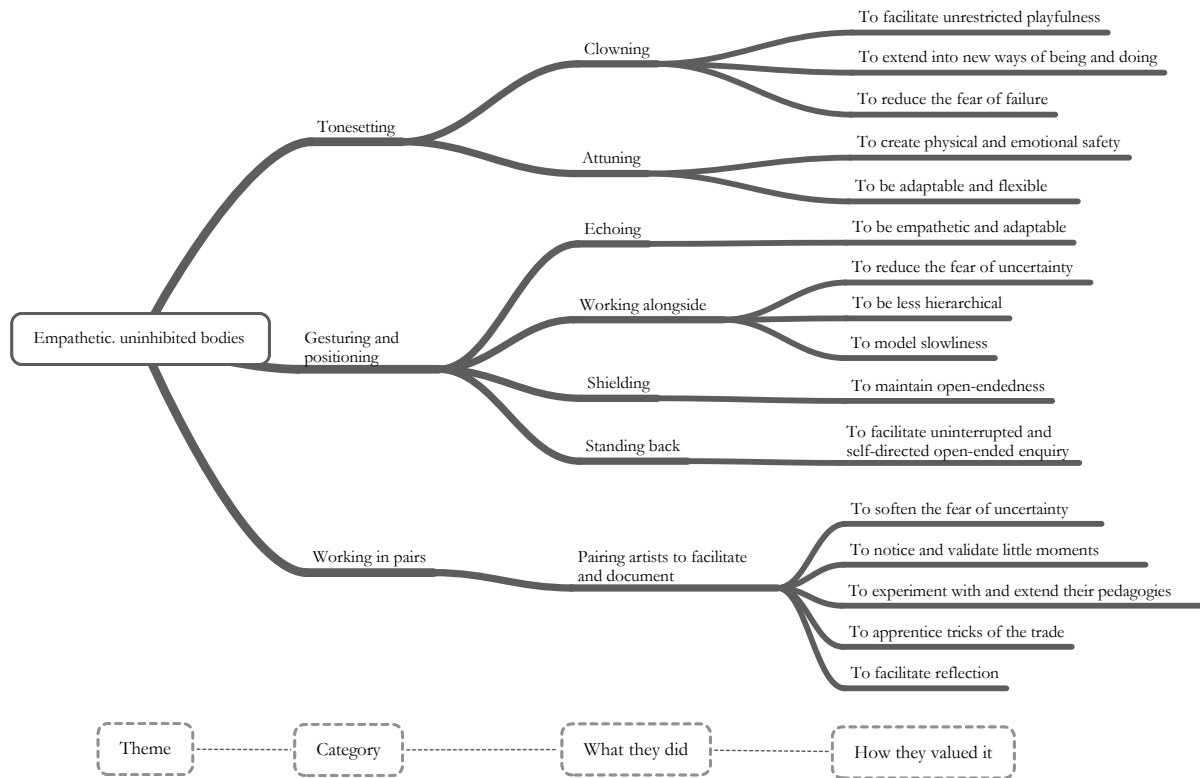
Figure 6.4: Concept map of pedagogies of body

provoke feelings in the body that gave rise to a sustained state of pleasure. By contrast, they attempted to minimise situations in which participants' bodies could have reacted in fright or discomfort, such as finding a piece of broken glass when exploring low down spaces. In this way, the artists were attempting to give rise to feelings in the body that expanded pleasure, contributed to immersion, and softened the fear of dwelling in the unknown. Through attending to participants' emotions with empathetic bodies, I suggest that the artists were attempting to create optimal conditions to engage in open-ended enquiry.

I think there were other ways the artists used their bodies to negotiate space and give rise to emotional states conducive to slow, open-ended enquiry. Several artists

interpreted standing back to avoid interrupting or invading participants' spaces. I interpreted standing back as an attempt to offer participants some independence, whilst also, as Lucy suggested, conveying a sense of shared humanity whilst working alongside participants. Dewey (1934/2005, p. 43) argues this balance between the individual and the collective is essential to experiencing the emotional significance of aesthetic experience. He suggests it must feel as if emotions arise from within the certainty of our own bodies, and yet they must be towards something, including others, to reverberate. I suggest that all the artists in this study believed that open-ended enquiry at least must feel as if it originates from their bodies in order to feel unprescribed, authentic, and genuine. If this open-ended enquiry occurs in the company of others, then it has the potential to reverberate and become more significant.

I noted in my discussion of material how the artists were concerned with all the senses and heightening as many as possible with sensory-rich materials. Nicola noted that the body is there for people to discover the world, and the world that appeared to interest the artists most is one that provides a rich playground for the senses. Tossing wet water from a bridge, with the sight and sound of its splash, had a rejuvenating quality for Evie and Zoe. Although the artists did not say it, I interpreted them approaching the senses of the body as interconnected, rather than cut off from one another (James, 1901). I would therefore argue they approached the body and its senses more holistically. Taking in the colours of the world or ashened metal objects, I interpreted their interest in a glowing, heightened multisensory state, which felt like a primordial unity of flesh and world in which a sense of past and future is temporarily suspended (Dewey, 1934/2005).

In my discussion of time, I have also suggested most artists described how slowliness is as much about extension as it is stillness. Most expressed interest in how the body is the site where participants might extend themselves through experimentation beyond how their bodies are accustomed to be and act in spaces and with materials. I found it helpful to turn to James' (1901) theory of habit, in which he describes how repetition causes ways of acting on the world to feel as if they have sedimented in the muscles, allowing people to preconsciously act in familiar situations. Yet James also notes this habituated body also possesses plasticity, thus freeing up the body's resources to negotiate unfamiliar tasks and acquire new ways of acting with the world.

In these workshops, I interpreted artists encouraging participants to not feel beholden to habits of the past—a Nietzschean effort to unleash the body's expansive and active forces rather than its reactive forces that say no to what is different and unfamiliar. Through Nietzche's theorisation, lying in the grass as grassy people becomes a radical act during which a mother refashions her body. She acquires a new habit in which she does not, for at least a beautiful little moment, have to be a mother doing things. Likewise, the artists interpreted themselves clowning to create an experimental and uninhibited tone in which participants could potentially extend their understanding of who they are and who they might become in the world.

In summary, I argue that the artists attempted to offer empathetic and uninhibited bodies that were ever present to creating and adapting to an atmosphere of warmth, enthusiasm, silliness, and suspense. They also attempted to facilitate slow bodies in tune, or in unison, with unfamiliar worlds exempt from the prescriptions of the past and expectations of the future. Together, they described their

pedagogies of the body encouraging participants to extend their bodies through open-ended enquiry. Through conditions they attempted to create with their bodies across dimensions of space, time, and material, I interpreted them trying to allow participants to refashion their accustomed habits in ways that could not have been known beforehand. I now turn to how the artists similarly described using language during their workshops.

6.5 Language

To this point, I have interpreted artists' pedagogies of space, time, material, and the body. In this final section of this framework, I present their overlapping interest in language use during workshops. Through this theme, I examine the artists' ways with words. In particular, I explore how the artists interpreted prompting participants before turning to their discussions of playful and uninhibited narration. I follow this discussion with their aversion to particular types of talk, as well as their preference in some instances for standing back and being quiet. Finally, I discuss their interest in poetic, unfamiliar language. To conclude, I turn to philosophy, particularly from a pragmatist perspective that draws on Richard Rorty and Friedrich Nietzsche to further interpret their use of language. To begin this final section of this chapter, I first turn to the artists' interpretations of open-ended starting points, or prompts.

6.5.1 Prompting

All artists interpreted the use of *prompts*, *invitations*, and/or *provocations* to catalyse participants' explorations. The artists discussed presenting themes, much like materials, at the beginning of workshops to serve as *starting points*. Examples

include Evie and Zoe suggesting to participants at Potter's Creek that they make flags, create a space for placing, or water play. In some instances, artists described selecting themes in light of recent events. Water play in the final workshop at Potter's Creek was a response to recent rain, and the space for placing was inspired by a girl displaying feathers in the holes of a log during an earlier workshop. Sometimes, these themes seemed somewhat ambiguous, including Evie's "make something shelter-ish" at Potter's Creek or Lucy's "let's see how clay sits in the space" at Blackberry Bush. I would interpret the ambiguity of these themes as consistent with their interest in allowing participants to direct unprescribed and more authentic open-ended enquiry.

In addition to providing themes, several artists often used sensory surveys as a starting point, which involved asking people what they heard, saw, felt, etc. One parent interpreted the survey as "coming into the moment ... almost slightly meditationally" as she "started to hear wind chime rings and be in the place in a different way than before." I interpreted this meditational tone being encouraged by the way the artists spoke, which was slow and soft. This way of speaking could be interpreted as further contributing to the friendly tone in ways that also drew attention to participants' bodies and their experiences of space and time. In this sense, their way of speaking during the sensory survey could be interpreted as both provoking and softening the fear of engaging in open-ended enquiry.

The artists also interpreted tailoring their provocations to participants' explorations throughout each workshop. All of the artists suggested they used open-ended questions to do so. To illustrate, Megan contrasted these prompts with briefs. A brief, she said, provides an outcome in advance though not necessarily the pathway towards it. Reannon, the site partner at Powell Cemetery, interpreted

the artists there using prompts: "Do you want masking tape?" or "What can we do with this masking tape?" and not "Make a bracelet with masking tape." She suggested these questions do not express the possibility of judgement as there is no sense of right or wrong.

Similarly, artists compared their prompts to what is often described as cued elicitation, or providing clues to answer questions in the questions themselves. They noted how prompting leaves participants to their own devices, which can be an unaccustomed feeling as it maintains ambiguity. Like ambiguous spaces and materials, Reannon noted how the open-endedness of these questions is difficult for participants and can leave them with a "caught in the headlights feeling". Keri made a similar observation at Blackberry Bush, noting that participants appeared stuck, not knowing what to do after Zoe and Lucy's introduction to the first workshop. Nonetheless, Elaine also suggested that artists' prompting at Potter's Creek provided a hint of structure, like bases and boundaries as I have noted, to soften this feeling. Therefore, I argue that the artists used prompting to provoke openended enquiry to encourage participants to direct enquiry amidst ambiguity in ways the artists and participants might consider more pleasurable and genuine.

At the same time, Mary mentioned the difficulty of opening workshops, recognising that the language the artists introduce through these prompts may not be the language participants use. She noted the difficulty of trying to find a shared language almost immediately that might make people feel comfortable in this uncertainty. Zoe and Lucy might agree, for they noted always feeling like they have hashed the introduction. Resembling the other artists, Mary interpreted workshops "opening up" when there is a shift in dialogue away from participants asking for permission (e.g. "Can I do this?" or "Can I use this material?") towards inquisitiveness (e.g.

"What would happen if I did this?"). I interpreted this shift as reflecting the participant occupying a more self-directed and experimental position.

In summary, I interpreted these prompts as being partly a paradox. On the one hand, they appeared to provide some structure so that participants could feel more comfortable in the undirectedness of open-ended enquiry. On the other hand, they appeared to be ambiguous and undefined enough to allow for the discomfort of uncertainty. I interpreted the artists negotiating this tension to facilitate participants in extending themselves beyond customary ways of being and doing with materials in spaces. With this tension in mind, I now turn to how the the artists discussed their use of narration.

6.5.2   Narrating

In addition to prompting participants with open-ended prompts, the artists interpreted using *narration* to further soften the fear of dwelling in the unknown. In my previous section on working in pairs, I noted how Frances suggested she learned the tricks of the trade from Rachel, and the first trick she cited was the use of narration to facilitate participants' explorations. Rachel interpreted narration as allowing participants to explore materials somewhat free from the preconceptions and expectations that might cause doubt or fear.

Inviting participants to make marks with their eyes closed, Rachel recounted mark making workshops in which she narrated an imaginary landscape with dramatic shifts in weather and an abundance of playful wildlife. She explored how participants responded to her narration by making furious, short marks in response to imagined rainfall. She interpreted these participants becoming immersed in mark

making as she used this narrative to create what she described as a "mood of a game". My interpretation is that she used narration to create an uninhibited tone that softened the fear of negotiating uncertainty and of being judged potentially for the marks participants made.

At Powell Cemetery, Nicola and Zoe noted turning towards narration over the course of the four workshops. Nicola suggested she wanted to move away from using contrasts to facilitate participants' explorations (e.g. big / little things; dark / bright things). As an alternative, she discussed wanting to shift towards encouraging children and adults to tell their own stories about their discoveries, noting how much she particularly loved children's stories that blurred the boundaries between the real and the imaginary. I interpret this emerging interest in stories as consistent with Rachel's interest in the mood of an uninhibited game. I also interpret this shift towards narration as reflecting these two artists' interest in moving away from prescribing what participants should look for in the future, but instead encouraging them to narrate, and possibly make sense of, open-ended enquiry after it was complete.

There were numerous examples of this imaginary storytelling during workshops. A girl at Blackberry Bush recounted a story to Zoe, who, resting on her knees, transcribed on lining paper her imagined encounter, at least I assume, with the fox and the bird. At Powell Cemetery, a girl imagined the lining paper as a river where she storied about washing her purple monkey. At Blackberry Bush, a boy gave his legoman a bath in the clay pond and later led a clay fish to the dark side. And although Zoe and Lucy were concerned about the prescriptiveness of the pond, I observed the same boy and others wage an imaginary sea battle there including a mysterious cave, which incidentally, their father dismissed.

In summary, I interpreted the artists' use of narrative as a way to blur the boundaries between the real and the imaginary, creating a mood that felt playful and uninhibited. They appreciated narrative for allowing people to construct worlds where they might become protagonists of their own stories and/or transport themselves into the imaginary realm. In addition, they used storying as a way to avoid prescribing what participants did and instead as a way to allow them to make sense of it afterwards. A related approach to language included the artists' suggestion that they focused on descriptive ways of talking during workshops, if talk was necessary at all.

6.5.3 Silence

Although the artists recounted the importance of prompting and using narrative, they also discussed an aversion to particular types of talk, and in some cases, talk in general. I noted in the section on working in pairs how all the artists interpreted the importance of standing back and not interrupting participants as they explored. Nicola noted the importance of not "filling up space" with talk in comparison to some adults who spoke particularly during undirected, uncomfortable workshop moments. Zoe and Megan argued that professional development workshops the organisation offered for teachers must allow them to do and be, rather than talk. As I noted earlier, Evie similarly described avoiding thinking too hard before workshops, noting the importance of coming into a way of being where she would respond, do and be. Therefore, I interpret artists sometimes approaching silence as a condition for and evidence of participants' immersion in open-ended enquiry, whereas talk was an anxious response to uncertainty.

In addition, a common refrain throughout this research was that the artists wanted to take time during their "sharing days" — termly meetings where the artists came together — to make as a group rather than talk about their most recent workshops. Evie similarly described turning down a job because the position was more concerned with talking about this work than actually doing it. She also described feeling "intensely irritated" in art school when people were valued for their ability to talk about their work but not necessarily their ability to make something beautiful. In another telling example before fieldwork even began, one artist opted not to participate in this study because this artist wanted to spend more time making work and less time talking about it. I interpret this sentiment as reflecting the artists' primacy of the body over the mind, practice over theory, and immediate engagement over retrospective meaning.

Evidence for this interpretation was further substantiated in an interview with Rachel, who was critical of what she described as "talking jargon" within my research and the organisation. I interpreted her using talking jargon to refer to the different vocabularies she and other artists used to describe their workshops. She, like many other artists discussed here, tried to de-emphasise talk during workshops. Several artists also expressed interest in how the descriptive cases in this research would allow their actions to speak for themselves rather than being interpreted or explained.

The artists also described and were observed offering adults, when in workshops with children, documentation booklets. They interpreted these booklets as a means to encourage participants, particularly adults, to stand back and avoid interrupting children. Nicola suggested this modelled a way for adults to avoid explaining or shaping children's explorations through talk. Earlier, I similarly noted how Evie

interpreted using her body to shield children from what she described as unhelpful interventions of adults.

I interpret the artists being more interested in an immersive way of being, which de-emphasised talk and the verbal construction of meaning. Moreover, they were attempting to model silence and intervene when necessary to minimise the extent to which the explorations of participants, particularly children, were prescribed and/or judged. De-emphasising talk is consistent with the somewhat atheoretical, almost preverbal, interpretation of slowliness that does not offer possibilities for judgement. In this sense, I suspect that the artists considered the slowliness they described to be ineffable. I now turn to how they expressed interest in more descriptive and atheoretical forms of talk.

6.5.4 Describing

In addition to encouraging silence and avoiding interruption of slowliness, several artists suggested it was unnecessary for participants to explain why they wanted to do something during workshops. Evie intervened when the grandfather at Potter's Creek asked the boy to explain why he wanted to make holes. She suggested he may not have had the vocabulary, or even needed one, to express that he simply wanted to experience the pleasure of making holes. Several artists also expressed interest in *more descriptive and less explanatory* forms of talk during workshops. Lucy stood back to observe boys at Blackberry Bush making marks with white chalk on black paper. Then, she described to them how they were doing "noisy drawing on bumpy ground" affirming their way of drawing and also highlighting its sensory-rich characteristics. Then, she placed a leaf on the paper and followed with a prompt, "Perhaps you can observe a leaf and draw it".

At Blackberry Bush, Zoe similarly asked children to describe how it felt to muck about in the clay pond. Again drawing attention to their senses, she echoed back their words saying, 'Cold! Messy! Slippy!', using her body to accentuate each word. Zoe added sound effects to participants' movement. She made the unfamiliar sound, "katunk", when the child at Powell Cemetery landed from his jumps across white paper. Megan suggested she hoped participants used this sensory language, which as Lucy and Zoe agreed, indicates that talk is emerging from the immersive exploration of material. Consistent with my interpretation of the artists' use of silence, I interpret the artists' being interested in descriptive use of language to draw attention to their immersive, open-ended enquiry.

Alternatively, I interpret the artists refraining from using explanatory forms of language because that could prescribe this enquiry. During one of the school-based workshops at Powell Cemetery, Reannon contrasted the artists ways of describing immersion with some of the teachers and parents' tendencies to hold leaves and ask children to identify their trees. Most artists expressed strong aversion to this type of speech, which they interpreted as identifying and classifying the world.

Instead, most artists expressed an interest in participants avoiding naming things they observed. I interpreted the artists wanting participants to immerse themselves in the unfamiliarity of found objects, including a leaf. Rather than assuming they knew what it was and experiencing the brief satisfaction of identifying it, I interpret the artists wanting to use language to draw attention to the leaf's speckled and veined skin. In this way, I interpret their use of descriptive language as a tool to draw participants' into an immersive, sensory-heightened state during which they could meaningfully and pleasurably engage in open-ended enquiry.

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As a participant observer, I struggled with using descriptive rather than classificatory language during workshops. I regretted asking Zoe what her teepee structures were at Blackberry Bush. I similarly wished I could take back the moment I identified the children's bracelets at Powell Cemetery. From the artists' perspectives, these objects did not need to be identified. Instead, they could be affirmed through description in sensory terms and participants' explorations of them could be extended further through another prompt.

So I interpret the artists not feeling it was necessary to explain the meaning of beautiful little moments. Indeed, explaining them for the artists seemed to interfere to some extent with participants experiencing these moments. I also suspect that artists were averse to identifying or classifying the world within existing webs of knowledge because it would presuppose a right or wrong answer that prescribed outcome and made it easier for people to fail. Therefore, descriptive language would be more inclusive in facilitating open-ended enquiry. I take this interpretation further by discussing how the artists interpreted their use of poetic language.

6.5.5 Poeticising

In addition to focusing on descriptive, somewhat atheoretical forms of speech, the artists recounted the use of playful and inventive approaches to language. Megan argued that one of the key criteria for a successful workshop was participants inventing language. Recounting a story from one of the first school-based workshops she facilitated, she described placing a large piece of thick glass on dewy grass. A girl stepped on the glass to examine puddles of dew beneath the glass as the

sun shone on top of it. Megan recounted the girl inventing the word "suddles" by combining puddles and sun to describe an unfamiliar encounter.

There were a variety of examples of *inventing language* I observed and heard during workshops. At Powell Cemetery, a child invented the work "nutkin" to describe a catkin, and a girl named a "snow machine tree" as her mother noted moving beyond the fear that her daughter should not be allowed to shake the flower blossoms from it. Along similar lines, Lucy used playful alliteration when she offered a boy "chalky chalk" at Blackberry Bush. I interpreted the significance of the invention of language to the artists as evidence that participants were engaging with the unfamiliar. New words reflected to the artists an extended and previously unknown way of engaging with the world, and indeed, the creation of new words themselves is an unfamiliar experience.

I believe there were also other *poetic* uses of language valued by the artists. At Powell Cemetery, Zoe *clowned* with language, echoing a boy who doubly pluralised holes by saying "holeses". She also did it on her own when she prompted participants at the same site to shut their 'eyeses'. At Blackberry Bush, Zoe also personified the wind, welcoming it to the group's workshop, when a wind burst lifted the lining paper and tossed everybody's materials to the side. Frances similarly interpreted using language that encourages the imagination to go playfully as far as it wants to go.

Nicola offered an example when she described asking participants, "What if the whole world was made of mud?" Frances noted how this playful language causes participants to jump out of habituated ways of being. Zoe similarly noted the importance of using language that is "dreamy", "upside down", and "non-sensical"

to quickly indicate that what the artists are offering is a "different way of being". This clowning with language is consistent with ways they used their bodies to create an uninhibited tone conducive to experimentation.

Most artists suggested preferring metaphors to literal language because they open up opportunities for meaning, allowing them to "step sideways", as Zoe said, and see the world anew. Stepping sideways has resonances with their uses of material, as Lucy noted her interest in ambiguous projections of an OHP rather than the literal, real time representations of a digital visualiser. I noticed some artists searching for metaphors in their attempt to describe their pedagogies, which they often noted was difficult. Megan described how she has struggled to find the right "speak" for their workshops, transitioning from "art speak" to "education speak" in the search for suitable metaphors.

Throughout this research, I even sensed that some artists felt that my project was a Sisyphean task, questioning the very idea of finding adequate language to describe their pedagogies. When I first introduced my research to the artists as a group, noting my interest in describing their pedagogies, several artists seemed to wish me luck in jest. Moreover, I found some artists being evasive in explaining the meaning of metaphors they used. I felt sometimes that they were not interested in pinning down meanings ascribed to their pedagogies.

Prior to my involvement, the organisation itself had also struggled with finding suitable and clear language to describe artists' pedagogies. Months before my research had begun, there had been an internal crisis of sorts within the organisation. Mary noted that an external consultant assessed the organisation and put forward the key finding that there was a lack of clarity around how they described their

work. Mary noted attempting to play more of a translational role, trying to communicate what the artists planned to do specifically in workshops for partners and more broadly as an organisation. Yet she described meeting resistance from some artists when she tried to push for this clarity. I interpreted this resistance to my research and that process as evidence that the artists want to keep open the possibility for new meanings. Keeping their language ambiguous is largely consistent with their efforts to maintain open-ended enquiry that engages with the unfamiliar.

Through this exercise of attempting to describe their work, both Mary and Megan suggested several artists may have felt pressure that they were being held to account in new ways. With this crisis in mind, Mary rhetorically asked, "Is it threatening [to the artists] to name [their pedagogies] or better left unnamed? I don't know." In light of this question, I now turn to summarise and then further interpret how the artists described uses of language, primarily drawing on philosophy from a pragmatist perspective.

6.5.6   Interpreting language: *Playful, poetic language*

In this section, I have discussed how artists interpreted prompting participants with open-ended starting points that would avoid prescribing participants' explorations. I discussed how several interpreted narration as a tool to create a playful, uninhibited and imaginary tone in which participants could suspend prescriptions of the past or expectations of the future. I turned to the importance the artists' expressed towards standing back and being silent to avoid interrupting participants' slowliness. I also noted some artists were averse to talk in general, placing greater emphasis on creating opportunities to experience this immersive slowliness rather than talk about it. Yet, they also expressed an interest in descriptive language

that revealed the sensory nature of participants' explorations. Finally, I interpreted how artists averted explanatory and classificatory forms of speech during their workshops, but valued playful and inventive language. These pedagogies of language have been visually displayed in Figure 6.5.

These interpretations have strong resonances with how the artists described approaching the body, time, material, and spaces. They described using ways of speaking that could facilitate immersive, open-ended enquiry. They appeared to question the extent to which verbal expression is privileged over visual or kinaesthetic languages. I interpreted their interest in talk playing a somewhat secondary role, affirming but not interfering with the sensory-rich nature of participants' open-ended, sensory-heightened enquiry.

I interpreted their resistance to talk, particularly classificatory talk, because of the ways in which it conveys judgement. The artists seemed interested in avoiding language that created the basis for whether participants might be judged right or wrong, capable or incapable. They used documentation booklets and standing back to prevent adults from introducing language that relates what participants discover with what is already known. They were not concerned with whether adults and children could classify an oak leaf within the known taxonomy of leaves.

Alternatively, when the artists used language, I noted that they seemed particularly interested in metaphor, what Rorty (1989, p. 28) describes as unfamiliar marks and noises. Engaging with the unfamiliar presupposes that one does not yet have the language to formulate what it is that one wants to do. Metaphor is necessary to make sense of the unfamiliar. Unfamiliar utterances indicate that indeed the child has led herself into an unmappable place of mystery and doubt,
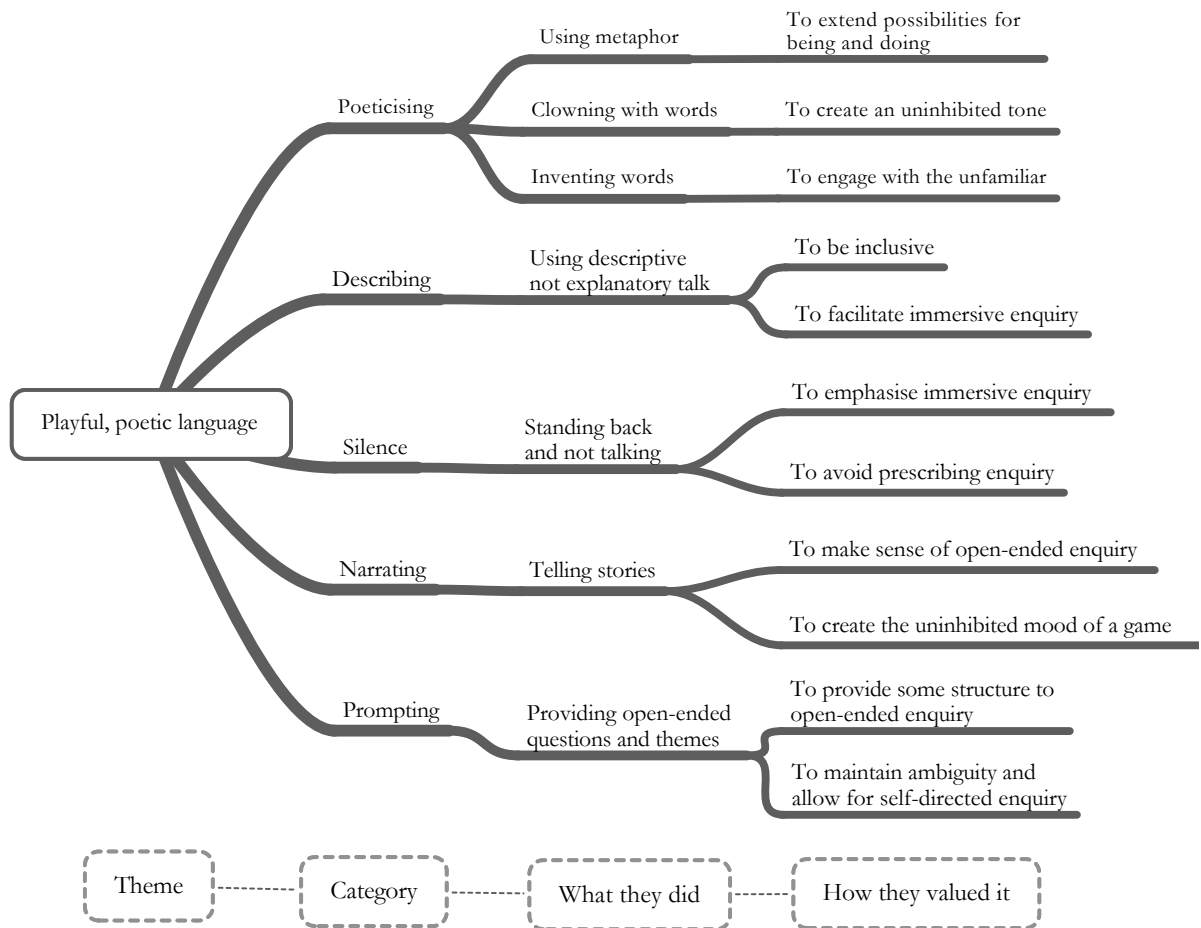
Figure 6.5: Concept map of pedagogies of language

beyond how her habituated body has described her relationships to things, such as sunshine and puddles, in the past. When the metaphor suddles is uttered, it causes new conjectures, new ways of interrelating with the world that might emancipate the body from engrained, sedimented habits.

As Rorty (1989, p. 18) argues, to speak in metaphor is also to utter something which is neither true or false, right or wrong. It cannot be confirmed or disconfirmed, argued for or against. It can only "be savoured or spit out" (Rorty, 1989, p. 18). In other words, the word suddles may be used in the future to describe the relationship to sunshine and puddles if it becomes useful. In this case, it would no longer act metaphorically and instead become literal and provide the basis for classifying suddles and non-suddles.

Rorty (1989) is borrowing from Nietzsche (1874) to make this point, as Nietzsche describes "truth" as "a movable host of metaphors". After adopting its usage, metaphors become literal, and for Nietzsche, they become "fixed, canonical, and binding". Understanding truth as a movable host of metaphors is helpful in interpreting why some artists were averse to talk and others seemed sceptical to having the meaning of their metaphors pinned down. Savouring these metaphors through this research might cause them to become literal. Then, these literal worlds might offer the basis in the future to judge whether the artists' pedagogies are true or false, right or wrong.

But these artists seemed interested in an inclusive approach. I interpret their inclusion arising out of the assumption that one cannot know where the next discovery will come or who will produce it. If it could be predicted, then it could not be a discovery. Therefore, they used language in an attempt to avoid labels

and limits and to maintain possibility for who might extend understanding of how people might be or act in the world.

Avoiding labels and limits is largely consistent with one interpretation of what it means to be an artist. To be an artist in the broadest sense, Nietzsche (1874) argues that it requires standing at the frontier of that which is not understood, inventing new languages to describe the unfamiliar. If the experience is unfamiliar, then it requires inventing language that acts metaphorically to describe it and further open up possibilities for who one might become.

The artists here make me wonder whether it also requires cannibalising one's metaphors. In other words, artists here altered and erased the meanings of metaphors used in the past to reassert their position at this frontier of unfamiliarity. If they let their metaphors become literal, then the beautiful little moments they are seeking could be mapped and judged beforehand. Then they would be prescribing their enquiry, which would threaten their interests.

Several artists also reiterated to me how they often hear from early years educators how they did not know their pupils were capable of doing what they did during the artists' workshops. All the artists emphasised the ultimate tragedy: when participants accept other's judgemental descriptions, such as the boy who does not do nature walks. I sense the artists wanted to move beyond the literal, that which is already known and prescribes and judges what can be done, to allow participants to become the makers of new words as they discover unaccustomed ways of being and doing. I now turn in the next chapter to summarise findings from these five themes and discuss them in relation to the justification for this educational research.

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Chapter 7

Discussion

When I started this research, I set out to understand what artists do, the vocabularies they use to describe what they do, and how they value what they have done. I was interested in these research questions because there was little independent research that had represented artists' pedagogies from their perspectives. This lack of knowledge existed despite the fact that artists had been given the responsibility to train the UK's creative workforce and promote social and emotional wellbeing. In the previous two chapters, I presented both descriptive and interpretive findings that emerged through a multiphased, principally ethnographic research design that prioritised artists' perspectives. Now I plan to step slightly outside my phenomenological role as ethnographic researcher to discuss why I think these findings matter.

First, I summarise my interpretation of these artists' pedagogies across the five dimensions discussed in the previous chapter: space, time, material, body, and language. Third, I examine these artists' pedagogies in relation to existing knowledge of artist pedagogy and policy justifications for artists' engagement in education. Fourth, I conclude by summarising this research's contributions to the education

field and by suggesting new areas for education research. I have included a visual map of a summary of findings in Figure 7.1 and a bullet point list in Appendix M. In Appendix N, I have also included a larger format and more detailed visual map that presents all the themes and categories. I have presented these three displays to the artists in addition to the three descriptive cases.

A critical insight into the artists' perspectives towards their pedagogies that were largely consistent across sites and different populations emerged during a workshop at Potter's Creek. I sensed a tinge of irony as Zoe told the participants at Potter's Creek that she and Evie were most interested in "beautiful little moments". Zoe appeared to understate the significance of these moments by describing them as little. At the same time, she and the other artists continued to discuss the magnitude of these moments in conversations with me. I interpreted the artists suggesting that human beings are only moments under the sun, but these moments—these beautiful little moments—are when people truly come alive.

I interpreted these beautiful little moments as occurrences of *poiesis* when people make and transform their relationship to the world. The artists were interested in participants becoming poets in the broadest sense. They wanted participants to become the makers of new and distinctive ways of being, doing, and talking in the world. During these beautiful little moments, old ways of being in the world are left behind and people extend themselves into new realms of possibility and understanding in ways that could not have been predicted beforehand. These poetic moments are out-of-body and out-of-time experiences as people transition from the old to the new, the familiar to the unfamiliar, the known to the not known. Then to answer what these artists did, my finding is that they attempted to create the conditions for open-ended enquiry across five dimensions—space, time, material,

Poeticising

Describing

Silence

Narrating

Prompting

Clearing spaces

Decluttering
spaces

Establishing
boundaries

Creating focal points

Playful, poetic language

Softened, unprescribed spaces

Taking time

Untabling time

Slowing time

Slowliness

Creating the conditions
to extend possibilities
for being and doing
through open-ended enquiry

Ordinary

Low-tech

Slippage

Immediacy

Simple materials

Sensory-rich

Ephemeral

Abundant materials /
limited palette

Empathetic, uninhibited bodies

Tonesetting

Gesturing and
positioning

Working in pairs

Figure 7.1: Concept map that summarises the artists' pedagogies

body, and language—so that this unpredictable transformation, these beautiful little moments, could occur.

The artists believed that open-ended enquiry was necessary to unleash participants from the prescriptions of the past and the expectations of the future. They held strongly that this transformation springs up when pathways forward are not clearly mapped or prescribed and therefore they clouded workshops in ambiguity. The artists attempted to suspend predicting who will experience the next beautiful little moment, or how or why. If these moments could be predicted beforehand, then they would fall short of the artists' aspirations for more evocative, inventive, and genuine ways of being.

The artists were also highly concerned with creating an emotionally protected and inclusive space for participants to engage in this open-ended enquiry. They were sensitive to the ways in which open-ended enquiry might wither amidst the fear of uncertainty and judgement. They believed these moments of slowliness bloom when all the senses of the body are heightened and engaged, thus drawing the body more deeply into immersion and out of the fear of uncertainty. Therefore, they espoused pedagogies of tender care, deeply attuned to the emotions of participants, to soften the fear of dwelling in the unknown and to inspire beautiful little moments.

To answer why the artists valued their pedagogies, my finding is that they believed that there are too few opportunities for people to develop the capabilities to make their distinctive mark on the world and enjoy the pleasure of doing so. The artists particularly discussed the limited opportunities for people to refashion ways of being and doing as a result of the corporatisation of public institutions,

particularly schools. According to this view, schools have taken a market-driven approach that stresses efficiency towards predictable and measurable outcomes, stoked through competition for fewer resources between students, teachers, schools, learning authorities, and nations. Within this climate, artists viewed teachers who are pressured to teach to tests in a "hurry along" climate (Dadds, 1994) and students who are often pressured to "play the system" and work towards prescribed outcomes rather than experience the joy, curiosity, and discomfort of being in the world in unfamiliar ways (Jeffrey, 2003; Pollard et al., 2000).

The artists railed against the narrowing of the possibilities for being through schools' rigid regimes of teaching and testing that legitimise particular forms of knowledge that can be predicted, verbalised, and efficiently marked. The artists argued against classrooms that breed conformity through prescribing disembodied ways of being in spaces (e.g. sitting at desks) and devaluing pleasure and exploring with the whole body. They lamented schools for narrowing the curricula towards more so-called practical subjects to churn out employable workers evermore efficiently. They critiqued schools as tragic sites of judgement where these externally-imposed regimes predetermine possibilities for being through judging who is (not) able or what ways of being are (not) legitimate. The artists longed for emotional and physical spaces in which teachers and students could resist the external imposition of values and approaches shaped by market assumptions. The artists longed for conditions in which people could unpredictably and slowly extend their understanding of how and what it means for them to be in the world. Their open-ended pedagogies attempted to create these conditions.

To answer how the artists described their pedagogies, my finding is that they used poetic language consistent with this open-ended approach. The artists cre-

ated a variety of unfamiliar, poetic terms including *slippage* and *slowliness* that conveyed a sense of ambiguity and possibility. Some artists drew on some concepts that are more familiar in the context of "art speak", as Megan described it, including *open-ended* and *site-specific* pedagogies, but they were not nearly as cited as words the artists had created. The artists rarely incorporated terms associated with classroom pedagogy. They did, however, introduce phenomenological concepts into this research of *being*, *time*, and *space*.

At this point, I remain unclear how introducing their *emic* concepts into this emerging field of research will be useful for the artists I researched or artists who might read this study. It seemed more useful for the artists I researched if these concepts remained ambiguous. This longing for ambiguity was consistent with the artists' interest in an unprescribed engagement with the unfamiliar and the making of unfamiliar ways of being in the world. These artists could see it as a sign of failure if they accept other people's terms or conceptions of their own. Shared and defined concepts would no longer act metaphorically for the artists and allow them to engage with the unfamiliar. This finding led me to refrain from introducing into my representation many of the pedagogic concepts that I reviewed in Chapter 3, even if concepts of *scaffolding* or *structuring situations* could be considered particularly relevant.

So if the question is how artists described their pedagogies, then I think the key finding is less concerned with the actual vocabularies they used. How the artists created and cannibalised concepts to maintain ambiguity in ways that might be conducive to open-ended enquiry is the more significant finding. With this finding in mind, the logic follows that pedagogic concepts from a phenomenological perspective might resonate more with artists. These concepts—such as space, time,

body, and relationships—are more understated and less academic than sociocultural theoretical terms. Thus, these everyday terms may appear to be less of an external imposition and may provide greater latitude for artists' interpretation and use.

It is little surprise that these artists held these values, used these approaches, and took this stance towards the description of their pedagogies. Artists resisting externally-imposed and institutionalised ways of being, doing, and talking is common-sense knowledge about what it means to be an artist. These pedagogies are also not new. They feature strongly in the expressionist post-war era during which art teachers and artists took a hands-off approach and allowed young people to cathartically express themselves through the arts (Efland, 1990). These artists' pedagogies also possessed a contemporary hue when they facilitated the construction of temporary, site-specific installations. Ephemeral installations are consistent with the dematerialisation of arts practice that has arisen out of artists' anti-consumerist attitudes towards the art market (Lippard, 1997). Whilst not necessarily new, this research makes a contribution to the education field by representing artists' pedagogies and their pedagogic vocabularies *from their perspectives* in ways that did not exist to my knowledge.

This account of their pedagogies still did surprise me even though I could have predicted them to some extent. In particular, these findings offer a counterpoint to the stereotype of artists in the educational field: they show up to workshops at the last minute unprepared and then allow the workshops to unfold "organically" if not chaotically. The artists in this research constantly described struggling with this perception. I would be remiss if I did not point out that there was some evidence during my fieldwork to validate this view. For example, some artists

sometimes showed up later than I anticipated to meet me before workshops or during meetings later. But I also took note of how these artists possessed a highly considered pedagogic approach that I hope my account reveals. It could appear to the "natural observer" that the artists were unprepared and not doing much. Moving beyond this perception was one of the difficulties of my role as a participant observer. But doing so allowed me to realise that what is perceived pejoratively about artists—that they can be unprepared, unclear, late and lazy—may be a misinterpretation of their essential attributes. In other words, artists' flexibility towards time and space may be central to their negative capability. Their use of ambiguous language may be central to their distinct capacity to create the open-ended conditions for participants to extend possibilities for who they are and who they might become. These characteristics may distinguish artists who have the responsibility to develop a creative workforce, which I discuss next.

7.1 On the subject of the creative workforce

None of the artists in this research described their pedagogies in relation to the creative industries or creative workforce development. Nonetheless, there were obvious affinities between how the artists enacted their pedagogies and the different proposed methods for "reskilling and educating the population" for the creative workforce. Their emphasis on open-ended enquiry was not bound by any discipline and encouraged flexible approaches to problem solving. The artists also demonstrated a nonhierachical and nonauthoritative approach that provided participants more autonomy in experimenting and representing "their own ideas", as Mary described it.

Creative learning's emphasis on improvisation as a tool to develop the creative workforce is clearly evident in their pedagogies. "Collaborative knowledge building activities", another described feature of creative learning, was also evident. Although the artists never used the rhetoric of knowledge generation per se, they did describe and enact participants working together to challenge customary ways of being in the world and to share the significance of moments when they occurred. The artists researched in this study, therefore, were enacting pedagogies that are consistent with methods proposed to develop a creative workforce.

However, there were stark differences between how the artists valued their pedagogies and the economic aspirations of creative workforce development policy. The artists approached their pedagogies as a way to resist accumulation through personal consumption. The artists' interests sharply contrasted with TWF's argument that a creative workforce is needed to meet the complex emotional and psychological needs of consumers (TWF, 2007, p. 17). The artists were highly resistant to externally imposed, unquenchable flicks of desire used as a tool to drive consumption. They were interested in sustained, slow pleasure arising from within the body through sensory-based exploration.[1]

Differences in the artists' values, approaches, and vocabularies show how their pedagogies are in tension with the underlying rationale for engaging artists in developing a workforce for the creative industries. The artists would never state that experiencing beautiful little moments is necessary to strengthen the UK's international economic competitiveness and improve GDP. These artists would find that claim to be the pinnacle of absurdity. The artists alternatively stressed the importance of extending possibilities for being in the world because they believe

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[1] I am particularly drawing on Foucault's delineation between pleasure and desire, which can be listened to here: http://www.youtube.com/watch?v=uNcQA3MSdIE.

this to be among the highest ideals human beings can enact. This contrast between their pedagogies and the creative workforce rationale reveals a paradox that offers support for Garnham's (2005) critique, namely that the "ambiguity of [the creative industries'] rhetoric can mobilise individuals with disparate interests..." (pp. 15–16). This paradox raises some difficult issues given that CP and related initiatives have given artists a central role in developing the creative workforce. Artists may not want to enlist in initiatives as they become aware of how these initiatives' values strongly contrast with their own. Yet artists may not have the economic flexibility to turn down these contracts given the short-term, freelance nature of their professional lives.

CP and similar initiatives might also find that commissioning creative practitioners from other sectors who perhaps share these economic values may not bring the pedagogic approaches suitable to developing the skills necessary to work in the creative industries. Moreover, research might also find that creative practitioners from other sectors are similarly sceptical of these values but still do not bring these approaches. Perhaps it is the negative capability that one develops through art making—a practice that these artists would argue is available for anyone to try—that is central to pedagogic approaches needed to develop a creative workforce *and* resist its economic rationale.

I cannot claim at this point that only artists within the creative industries develop and resist the creative workforce. There is little research to my knowledge that examines the pedagogies of creative practitioners who participate in other sectors such as software design, advertising, and television. This points to a new avenue for research that can be compared with the findings presented in this study. Further investigating the pedagogies of creative practitioners within the different

sectors of the creative industries can settle the question of who is fit for developing a creative workforce, how, and why. Next I discuss these artists' pedagogies in relation to social and emotional aspects of learning.

7.2 On the subject of wellbeing

In contrast to the creative workforce agenda discussed above, the artists explicitly supported facilitating social and emotional aspects of learning that were associated with the New Labour government's wellbeing agenda. A fundamental value for the artists in this research was inclusion. They sought to avoid at all costs the possibility that any of their participants might feel excluded from participating and not have the opportunity to experience beautiful little moments. Moreover, the artists also paid acute attention to the emotional dimension of participants' engagement in their workshops. They attempted to create conditions that offered emotional security and minimised fear that could be associated with engaging with the unknown.

How the artists enacted their pedagogies was also consistent with addressing participants' social and emotional needs. Pedagogies of open-ended investigation, experimentation, and teamwork were described as beneficial for wellbeing (QCA, 2009). The artists described and enacted their pedagogies in ways that were also consistent with these more nonhierachical and nonauthoritative values and methods. And although these artists did not engage in "passionate and committed *subject teaching*" per se as the QCA (2009) argues is necessary, passion and commitment could be used to describe their approaches.

The artists' vocabularies are also consistent with social and emotional aspects of pedagogy. Slowliness has strong affinities with depth in creative learning (Sefton-Green, 2008, p. 12), flow (Csikszentmihalyi, 1991), engagement (Hart, 1998; Bennett et al., 1984), and absorption (Armstrong, 1980). These concepts emphasise how people might become immersed in pleasurable and extended ways of being in the world. Yet, the artists' description of slowliness draws attention to the senses and materials in ways that do not feature as strongly in these other concepts. In contrast to the developmental sensory theory of Montessori, I noted these artists described and approached the senses as being there for people throughout life to discover an unfamiliar world. I suggested, therefore, the artists' approach is more consistent with Dewey's theorisation of heightened and pleasurable aesthetic experience. These artists' pedagogies draw attention to the relationship between physical matter and absorption in ways that have not been as widely discussed to my knowledge.

The artists' engagement of the senses and their approach to materials also draws further attention to the body and technology. The artists refrained from introducing new and/or electronically powered technologies to engage the senses. They seemed to place a special emphasis on working outdoors to become immersed in so-called natural sights and sounds. I interpreted the artists' critiquing technology as a negative aspect of consumerism. Shusterman (2008) describes how technology overstimulates and desensitises the body, thus driving consumption through an unyielding demand for greater stimulation: more speed, more information, and stronger sensations.

The artists' interest in softer, more natural somatic stimulation is consistent with their interest in sustained sensory pleasure arising from within as opposed to desire

being overstimulated from without. Whilst the artists did not argue for a complete abdication of technology in some utopian back-to-nature fantasy—they used iPhones to document workshops—they did invite consideration of how to approach the body and its senses when attempting to promote physical and emotional health amidst a wired world.

The artists rejected the assumption that knowledge can only be stored and expressed verbally. They emphasised a body's way of knowing, which may not be clearly expressible orally. This focus on embodied ways of knowing is significant in the context of schooling because of the emphasis on "learners" being able to clearly state "what they have learned" for this knowing to be registered and validated. The artists critiqued schools where the optic sense has been privileged and students have to sit still behind desks to focus their eyes and their minds for knowledge attainment that can be spoken back. The assumption underlying this disembodied approach is that the eyes provide a direct portal to the mind where symbolic forms of knowledge are transcribed on its translucent membrane, ready for later recall through speech or writing (Bresler, 2004).

The artists' emphasis on the body presents a challenge to move beyond optic and linguistic dominated approaches to pedagogy. This challenge seemed particularly relevant to me when considering the increased presence of digital technology in everyday life. The powers of computing, storing, sharing, and carrying data afforded by new technologies express the pinnacle of how the mind traditionally has been conceived. These technologies allow for the transmission, storage, and retrieval of knowledge bits in networked databases in ways that will never be possible for the brain. Yet, the human use of technology is limited by the physical needs of the body (e.g. rest, love, movement).

In this digital age, these artists' pedagogies provoked me to consider the renewed importance of focusing on embodied approaches to pedagogy. If networked technology is usurping what could ever be envisioned for the educated mind, then the opportunity seems ripe to extend understanding of the educated body. These artists' approaches extended that understanding for me in ways I had not anticipated.

Another feature of these artists' pedagogies that has not been widely discussed in literature on artist pedagogy or wellbeing is judgement. The artists' most vital concern was that their workshops avoided participants feeling prescribed for what they might do or judged for what they have done. These artists wanted to create conditions in which participants could step beyond imposed conceptions of themselves. They appeared to take pride in the ways in which parents and teachers described participants in new ways (e.g. a daughter who enjoys ladybirds and a son who likes nature walks). The artists were highly sensitive to orthodoxies that become inscribed across dimensions such as space and time that provide the basis for judgement. The artists were critical of the orthodoxy of the seemingly innocuous nature walk—going from here to there and identifying leaves—because this orthodoxy could then be used to judge who is good at it and who likes it. This judgement could then be used to exclude who is given the opportunity and to prejudge how people can *be* in the outdoors.

To create conditions where people can learn without vocabularies being used to judge and limit who they are and who they can be in the world, these artists draw attention to pedagogies of erasure. I interpreted these artists erasing orthodoxies that become inscribed in materials, spaces, bodies, language, and time (e.g.

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decluttering spaces, slowing down time, uttering unfamiliar words, introducing unorthodox art materials that slip, clowning with their bodies). I think these artists' pedagogies invite others interested in inclusive learning to consider how they erase orthodoxies to do so.

This discussion on the senses and erasing orthodoxies highlights the complexities of these artists' pedagogies in relation to social and emotional aspects of pedagogy. It presents a more nuanced account than using the arts to enhance moods through self-expression (Weare, 2000) or that happiness contributes to academic achievement (DfES, 2005c). The artists in this research believed that engaging with the unfamiliar through open-ended enquiry is uncomfortable but that this discomfort is necessary to extend possibilities for being. Therefore, these artists' pedagogies negotiate the difficult balance between providing the emotional security *and* insecurity that is necessary for people to extend themselves somewhere unfamiliar.

One question that I struggled to address throughout fieldwork was who—artists and/or participants—felt emotionally insecure during workshops, at what moments and why. I sensed that although the artists were creating the conditions for open-ended enquiry, they knew the general contours of what was going to happen during workshops. The artists also did not have to confront the ambiguity of exploring unfamiliar materials because they introduced materials that were familiar to them every workshop. I also observed the artists using them in similar ways across sites. The artists' emotional insecurity appeared to arise when participants did not engage in their prompts. Zoe and Lucy seemed to particularly struggle with participants at Blackberry Bush opting out to play in the pond. Evie and Zoe also seemed distraught at Potter's Creek when vandals destroyed their installations even though these installations were not meant to last anyway. It seemed to be

rejection that was distressing to the artists, not engaging with the unfamiliarity of materials and spaces.

I wondered whether the artists confronted less ambiguity than they asked of participants. I debated whether the artists were demanding fewer emotional risks of themselves than the participants. For the artists, a workshop appeared to sometimes be another day at work. For some participants, the workshops seemed to have the potential to become unusual and distressing events. My debate about the potential for participants to become distressed ultimately raised questions for me about power and ethics. I was unsure how emotional security and insecurity were distributed among artists and participants and how artists facilitated workshops to create or address this distribution. Moreover, I was unsure what ethical considerations the artists gave to this emotional dimension of their workshops when the artists could be construed as unexpectedly manipulating participants' emotional states.

Artists' ethical obligations with respect to participants' emotions is a grey area worth considering further. More attention could be given to how participants experience emotions during artists' workshops and how participants attribute those experiences to artists' pedagogies. Related research could examine the ethics of artists engaging participants in potentially distressing open-ended enquiry. Research on ethics and emotions would contribute to extending the understanding of what is known about artist pedagogy. I now discuss the artists' pedagogies in relation to this body of knowledge.

7.3 On the subject of pedagogy

There were several similarities between findings in this research and existing research on artist pedagogy. The ways in which the artists attempted to establish non-hierarchical, "working alongside" relationships with participants resonated with similar descriptions of "constructivist" pedagogies (Pringle, 2008; Galton, 2008). The artists investigated in this study also could be described as engaging in an experiential and experimental process of collaborative enquiry with participants (Burnard & Swann, 2010). I also described a variety of ways the artists attempted to maintain ambiguity whilst lowering the risk for failure, such as open-ended prompts and spatial ranges. Galton (2008) describes similar interests including how artists structure tasks through dialogue.

The artists' sensitivity towards the ways in which fear might inhibit participants' explorations is also consistent with Galton's (2008) description of how artists he studied negotiated behavioural problems as emotional concerns and not cerebral ones. I discussed how the artists in this research attended to ways in which feelings in the body might give rise to emotions that facilitate or inhibit one's explorations. Therefore, these artists used their bodies to create and adapt to the tone of workshops in ways they felt were conducive to dwelling in the unknown. The artists' tonesetting resonates with the ways in which Burnard & Swann (2010) describe musicians honouring and allowing for students to experience the emotional troughs and peaks of composing.

I also explored how artists organised space, material, and time to allow for open-ended investigation led by participants (Maddock et al., 2007; Cremin, 2006). The artists here similarly negotiated how to move time and space from being pre-

dictable, normative, and accountable to being unknown, open, and contingent (Maddock et al., 2007). I think this study in particular adds to this emerging body of research by describing specific ways artists approached space, time and material. Some research emphasised the more "dialogic" nature of artists' pedagogies in comparison to teachers (Galton, 2008). This research also specifically describes how artists approached language to facilitate participants' explorations, such as narrative and sensory-rich description.

In examining the vocabularies artists use to describe their pedagogies, I adopted themes from phenomenology. This contribution of these five themes—time, space, material, body, and language—as a starting point for pedagogic discourse is not new. As I noted, this phenomenological discourse emerges, for example, in Germany and the Netherlands following WWII as educationalists on the continent wrestled with how to rear children and adults into humanness in ways that might preclude the re-emergence of fascism, and indeed, violence as a means of coping with difference. It is noteworthy that aspects of this discourse have been taken up by some artists today as a response to the dehumanising and disembodying tendencies associated with the corporatisation of public institutions discussed earlier. This discourse draws attention to how to create conditions to be among others—to be among difference—in a way that is driven by curiosity and acceptance rather than fear. To be sure, engaging with difference is what the artists meant by open-ended explorations that extend possibilities for being. Therefore, the artists' use of phenomenological language may be particularly useful for artists struggling to locate a discourse that provides the clarity and the ambiguity, the focus and the latitude, to create the open-ended conditions to engage with difference.

In hindsight, another possible interpretation of the artists' pedagogies is that they have exhibited what could be argued is the best of early years pedagogy in schools and nurseries. A characteristic of these playful pedagogies includes establishing "pedagogies of relationships" that allow children and adults to build a shared discourse that emerges from children's intuitions (Rinaldi, 2005). Children's storying is allowed to unfold without the convention of pencil and paper or adult coercion so children can shape in their words the meaning of experiences (Paley, 1990). Another characteristic includes providing ample time for a full exploration of a wide variety of materials and resources in ways that will differ from child to child—without expectation of an end-product (Moyles, 1989). Suggested playful pedagogies in the Steiner Waldorf tradition among others such as Montessori schools includes nourishing all the senses of the body to create immersive ways of being (Oldfield, 2001). Another trait includes adults standing back to observe and document children's play to be fascinated, inspired, and perhaps challenged (Luff, 2007).

There are obvious examples of these playful pedagogies in this research. I have interpreted how the artists passed out documentation booklets to parents, provided sensory rich-materials, and partnered with children in storying. I documented the difficulty I found in learning how to follow the artists' lead in avoiding identifying for children what they have made, such as the masking tape "bracelets". I discussed the flexibility with which the artists approached time to allow for the natural lifecycle of immersive explorations. Each of these interpretations resonate with what is sometimes considered the best of early years pedagogy described above.

However, I suspect that the artists could consider an interpretation using an early years framework to be too narrow, if not misleading. The artists interpreted using similar pedagogies in a variety of settings—be it outdoors, museums, schools, or community centres—with a variety of populations including children, families, teachers, artists, museum educators, and other professionals. Other research has examined case studies of artists from this organisation presenting similar pedagogies in secondary schools (Maddock et al., 2007), and Maddock et al. (2008) evaluate a project in which these artists work with primary school teachers in similar ways. Moreover, I observed two artists in this study work with teenagers and I also participated in two workshops offered by two artists to graduate students prior to embarking on this research. In these examples, I observed and participated in workshops whereby the artists introduced similar pedagogies including clearing out indoor spaces, introducing sensory-rich materials, and storying with participants.

This study unfortunately did not present the diversity of settings and populations served by the artists of this organisation. A limitation of this study was that it only focused on outdoor workshops offered to children and their parents. The timing of the research and ethical considerations, as I have noted, precluded me from presenting this diversity. Nonetheless, one could argue that these artists' pedagogies exhibit what is sometimes considered the best in early years pedagogy. At the same time, I have interpreted how the artists see themselves transgressing boundaries and using ambiguous language to maintain pedagogic possibilities. A more diversified account could have illustrated how the artists applied some early years methods with populations and in settings that were not limited to young children and school classrooms. In so doing, I may have been able to make a stronger case that the artists resisted being characterised as early year practitioners—indeed any

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type of practitioner—because they considered these interpretations too narrow for them.

In summary, it is becoming increasingly clear that researchers know that artists are attempting to create the conditions for open-ended enquiry although how and why artists do so may vary. This research adds to this emerging knowledge by describing and interpreting specific ways artists do so across five dimensions. I now conclude by reviewing the key contributions of this research, how I plan to disseminate these findings, and new possibilities for research.

7.4   Summary of findings

This educational research has answered what some artists do pedagogically, how they describe their pedagogies, and how they value what they have done. It argues that these artists' pedagogies attempt to create the conditions for people to engage in open-ended enquiry and extend how they might be in the world. The artists view these pedagogies as essential alternatives to the ways in which possibilities for being are narrowed by a prescriptive, competitive, and alienating market ethos they believe is shaping possibilities for being in public institutions, particularly schools.

These findings resonate with common-sense knowledge about what it means to be an artist, but this research provides an independent account of how artists have specifically created open-ended conditions across five dimensions—space, time, material, body, and language. These descriptions and interpretations overlap with a small but growing body of research and introduce less reported aspects of artist pedagogy. How and why artists negotiate the balance between the emotional secu-

rity and insecurity needed to engage with the unfamiliar adds to related, existing accounts of artist pedagogy.

The physical properties of selected materials and a focus on the body and its senses are new contributions. How artists' pedagogies confront the tragedy of judgement through erasing new orthodoxies is also a new offer. The use of phenomenological discourse as a method to confront the artists' interests in humanising pedagogies that are more pre-theoretical in their position also contrasts with other researcher's uses of sociocultural and constructivist perspectives.

These findings also contribute to debates concerning whether artists are fit to develop a creative workforce. I have argued their approaches are consistent with developing a creative workforce but their values are not. I have suggested that some stereotypes of artists describe the key attributes of their negative capability although this capability may be necessary to develop the skills for creative work. I have suggested that a new area for research includes examining the pedagogies of creative practitioners in creative industries' sectors other than the visual and performing arts. This new research would help settle the question of who is fit for developing a creative workforce, how and why.

These findings show a strong affinity between artists' pedagogies and social and emotional aspects of learning. I have argued that their pedagogies push for a more complex approach of wellbeing that accounts for the discomfort of learning and the opportunity for slow, sustained pleasure felt in the body.

7.5 Plans for dissemination and future research

When I began this research, I was driven by the concern that artists who engage pedagogically with others have little access to a critical and reflexive conversation whereby they can consider how to deepen their engagement with others in ways that might be more meaningful and ethical. My view has been that research could make one contribution to this conversation. This aspiration is one shared by many educational researchers. Whilst many researchers probably hope their research might make schools better places for teachers and children, I am interested in ways my research might contribute to workshops that provide more significant moments for artists and their participants.

Towards that end, I will develop two articles for peer-reviewed journals that present these findings thematically. An additionally planned peer-reviewed article includes a literature review on the current economic justification for engaging artists in education, how extant research supports this justification, and what new areas for research might be needed to address gaps of knowledge in this area. I intend to redraft portions of this thesis to produce a book oriented towards a broader audience of artist practitioners and researchers working in and across formal and informal settings such as the outdoors, museums, galleries, schools, and health care settings. This book will include artists' responses to these descriptions and interpretations, and perhaps an additional descriptive case study from future fieldwork that will diversify this account. My hope is that this book contributes to the development of a field of pedagogically engaged artists, whilst being sensitive to their possible interest in transgressing fields themselves. Finally, I plan to publish a peer-reviewed article on methodology that examines the use of open-source software in qualitative research.

I have suggested a new area for research includes examining how participants experience emotions during artists' workshops and how they attribute those experiences of emotions to artists' pedagogies. A related interest involves examining the ethics of artists engaging participants in potentially distressing open-ended enquiry. A surprise for me in this research was the focus on the body, which also presented some challenges for me in terms of how the body is captured using phenomenological description. I am presently conducting an interdisciplinary literature review for publication in a book that examines how movement of the body has been captured using technologies such as notation, video, and motion-capture. A final area for research—one that remains elusive to me—is how to develop methodologies that represent artist pedagogy in ways that provide new understanding in clear terms but do not undermine artists' interests in maintaining ambiguity and experiencing beautiful little moments.

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Appendix A

The organisation and artists sampled

The arts organisation sampled for this research began in 2002 as an informal network of practitioners with a range of backgrounds in art, education, drama, and museum education. A woman was inspired to create this network through her participation in a national initiative that attempted to address the lack of children's museums in the United Kingdom in comparison to the United States. She decided against launching a children's museum because she did not believe it would be feasible in her community. Instead, she informally established a network of people—mainly women that she met through her children—that shared a "common language" and "mutual interests" towards creative projects they might offer. After offering an initial series of creative projects in early years settings, a group of founding members—supported by two organisational development grants from Arts Council England—established a charitable organisation to offer what they described as "imaginative and ground-breaking projects"—in schools and in the community—for children, professionals, families, artists, and community groups across the East of England.

At the time of this study, the organisation struggled to find new commissions for their workshops as the funding landscape for arts and cultural activities dramatically worsened during the so-called Global Financial Crisis beginning in 2008. Nonetheless, there were 15 people in the network at the time of the study and eight of them participated in this research. Using pseudonyms to protect their confidentiality, these eight people described themselves in the following ways:

1. Rachel obtained her MA in Fine Arts and trained as a visual art teacher in continental Europe. She is a practising visual artist and has offered work-

shops for children and adults at museums, schools, and arts centres.

2. Nicola studied English literature as an undergraduate and then trained as a biological anthropologist. Her particular interest in this network has involved partnering with toddlers and parents in woodlands to develop an outdoor creative practice.

3. Evie trained in visual art to MA level and has worked with a wide age range, from very young children to adults. She has an environmental interest and prefers to work principally with natural, biodegradable, recycled or found materials. She has built living willow play areas and collaborative sculptures for schools and outdoor festivals.

4. With a background in psychology and marketing, Mary strategically directs the organisation and partners with others described here to facilitate workshops.

5. Zoe describes herself as a movement artist with a MA degree in dance movement therapy. She worked in a variety of audiences and settings from education to health care.

6. Frances trained as a secondary visual art classroom teacher in South Africa before turning to offering arts and crafts workshops in and beyond schools.

7. Megan, the founder of the organisation, trained in theatre design and currently works as an interdisciplinary artist.

8. Lucy is a theatre practitioner and visual artist with a training in sculpture and has more recently begun experimenting with video. She has described herself as a creative facilitator doing residencies in and outside schools for children, families, museum educators, and others.

Appendix B

Letter inviting participation

Tyler Denmead
Faculty of Education, University of Cambridge
184 Hills Road
Cambridge, UK CB39ET
td287@cam.ac.uk

October 15, 2009

██████████████████████████

I am writing to ask if you might be willing to participate in an educational research project. Through this project, I am interested in learning more about what you do as an artist, facilitator or creative practitioner, why you do it, and how you have developed this practice.

Last spring, I completed a small-scale research study on three artists involved with ████ for my MPhil degree at the Faculty of Education, University of Cambridge. I am conducting this more in-depth research for a PhD project, which I hope is helpful for artists, educators, and policy-makers who might learn from your experiences.

At the moment, I am asking if you may be willing to participate in 3 recorded interviews, each one hour to one hour and a half long, between now and January at a location convenient for you. From these conversations, I plan to develop a case study that describes the work that you do as an artist and educator. I hope that you will find that these interviews are helpful to you. In addition, I plan to write case studies for each artist interviewed, which may provide useful documentation for you as you develop your practice.

After this initial phase of research, I hope to select a smaller group that I can further research between January and August of 2010. This research will include attending your workshops, further interviews, and discussions with your participants. This smaller group will be selected based on questions that come up from the first round of interviews, as well as your flexibility and interest in continuing on with this research. By agreeing to participate in this first round of interviews, I am not asking you to commit now to this second phase of research.

By participating in this project, you have the right to confidentiality. I can alter details such as names and places to protect your anonymity to the extent that it is possible. You may also choose to withdraw from participating in the research project at anytime, for any or no reason. Please feel free to contact me or one of my supervisors, Dr. Mandy Swann (mm10006@cam.ac.uk), if you have any questions. I will follow up with you shortly to ask if you may be interested and answer any questions you may have.

Thank you in advance,

Tyler Denmead

Appendix C

Data storage, collection, and analysis tools

Prior to fieldwork, I developed and procured a variety of technologies and systems to ensure safe, reliable, and rigorous collection and organisation of data. Each data item—whether text, photographs, or sound—was entered into my personal laptop computer. I recorded interviews using an Edirol R-09HR personal digital recorder borrowed from the Faculty of Education. I later purchased a similar Tascam DR-07 for convenience. I also used a Canon Powershot A5320 to take pictures.

During the research, I did not encounter any data loss of recordings or images. However, I prepared for that inevitability by listening to recordings immediately following interviews in case the recording failed and I needed to recall what was said. Each recording was immediately uploaded onto my password-protected laptop, as well as backed up on compact disc. To facilitate transcription, I used free

Express Scribe software which enabled me to slow down recordings and use keyboard shortcuts to rewind, forward, or repeat segments of the interview.

For field notes, I used Moleskine pocket-sized notebooks, each one filled with notes typically every two sessions. I lost one notebook, which contained field notes of one observed session. This loss occurred immediately after the workshop. Within an hour of it ending, I returned to the site and rewrote field notes based on memory.

I modified BibDesk, a free open source reference manager, to use as an electronic database system for data storage, backup, and retrieval. A screenshot is viewable in Figure C.1. I used BibDesk in the following ways:

1. Entered basic information about each data item (e.g. participant, datatype, date, date entered, and summary).

2. Automatically generated a distinct cite key for each data item to ease referencing.

3. Filed each data item within each record using drag and drop.

4. Categorised, searched, and ranked each data item by participant, datatype (e.g. interview, memo, field notes, photograph, artefact, etc.), site, collection date, date added.
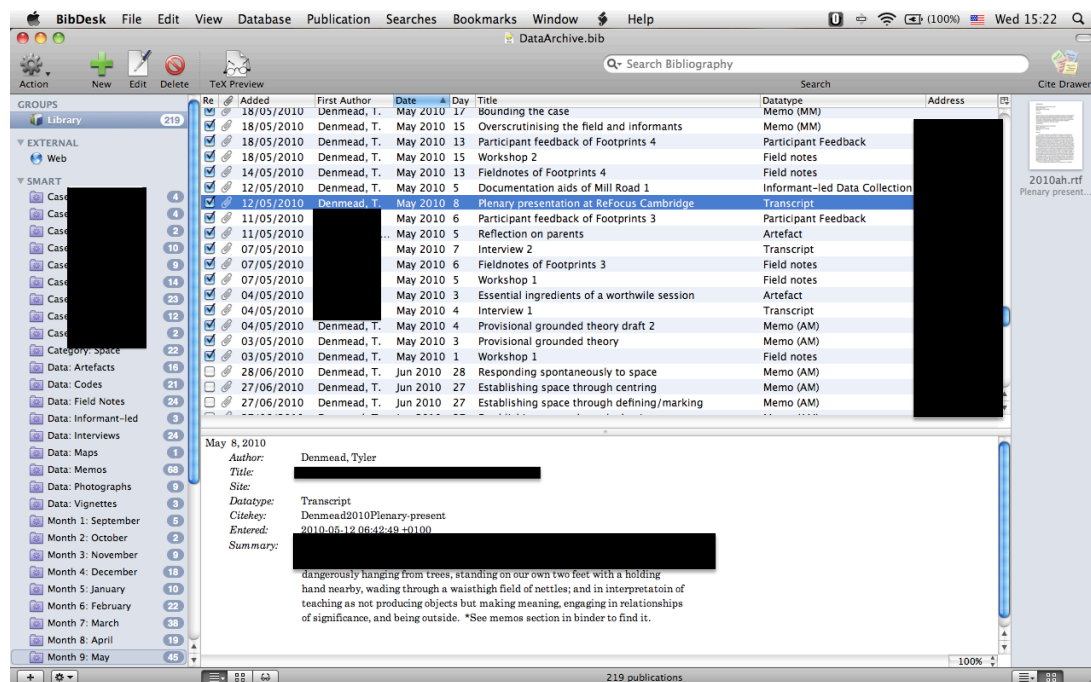
Figure C.1: Bibdesk screenshot

5. Created smart folders to automatically organise data by the categories listed above.

With my data archive automatically filed in one folder, I easily backed it up offsite to an online cloud service each day and to an external hard drive once each month. Through BibDesk, I also created a searchable database to facilitate data retrieval and analysis. Basic information about each data record was easily viewable in a windowpane. This system also allowed me to select multiple records and generate reports with collated information, such as data sets for individual artists or sites. An example dataset report is viewable in Appendix O. Between phases, I often revisited this database for weeks at a time, refamiliarising myself with data and

writing up data summaries that may have been missing.

In addition to coding and concept mapping with pencil and paper, I also used TAMS Analyzer, a free, open source CAQDAS for Macs, to facilitate analysing data in a more expedited fashion. A screenshot is viewable in Figure C.2. This software included all the standard features of CAQDAS packages, and there was precedent for using it in educational ethnography (Dhand, 2009). I used TAMS Analyzer in the following ways:

1. Selecting text and generating codes.

2. Double click coding.

3. Creating hierarchies of codes.

4. Commenting on coded data.

5. Extracting and comparing coded data.

6. Recoding extracted data within reports.

7. Using coding frequency and co-occurrence reports.

8. Mapping hierarchies of codes and their relationships.

I uploaded data into TAMS Analyzer for coding, but kept original uncoded copies in BibDesk to support an iterative approach to data analysis, which involved reim-
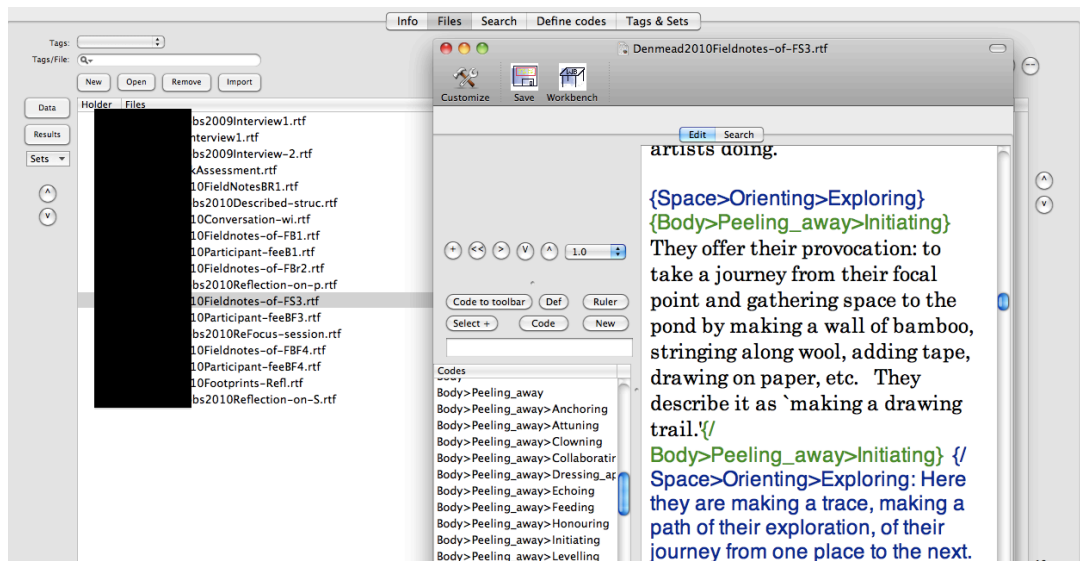
Figure C.2: TamsAnalyzer screenshot

mersing myself in uncoded data.

For Phase 2 interviews, I used a template, viewable in Appendix E, for transcripts in which pages and lines of text were numbered. This facilitated review of the context of coded data extracted from transcripts. Later, I began transcribing and coding within TAMS Analyzer, which allowed me to embed the audio file from interviews within the transcription file. In addition to being able to easily relisten to the recording, I could access the original transcript when reviewing hyperlinked, extracted data. This allowed for easy examination of context.

I also used the open source software LaTeX for writing and typesetting my dissertation, and BibDesk for eased reference management, cite-while-you-write, and

bibliographic formatting. Throughout fieldwork, I used different approaches to journaling, including writing in a notebook, and using word processing and spreadsheet software. By the end of the research, I was pleased to find the open source software MacJournal with a similar user interface to BibDesk, allowing me to set up related folders and tags to organise journal entries.

Appendix D

Monthly summaries of data collection and analysis

February 2010 Summary

My aim in February was to begin to generate descriptive case studies for each of the artists and begin scheduling third interviews whereby I can seek some respondent validation. At this point for each individual, I have two interview transcripts; an outline of codes, their meanings, and memoed reflections upon them; and excerpts from the interviews grouped under higher-level categories. Then, I began to use TAMS Analyzer, an open-source Mac-based computer-aided qualitative data software package to recode these interviews, progressively focusing on higher-level categories that were related to my research questions and featured prominently in the interviews. I kept these multiple documents side-by-side, working back and forth, and across, comparing the data and looking for incidents that may be similar, different, or confusing. Once I had recoded documents, I generated reports that grouped together coded passages within higher-level categories. From there, I began to write descriptive memos that explored each of these categories, which I then compiled into a provisional draft of a case study. I generated four case studies, which were each about 10,000 words long. I became quite unsure about the amount of data that these case studies were producing, as well as the prose format. I thought that these artists, none of whom described themselves as writers or literary types, might feel overwhelmed by this amount of text. Similarly, I was feeling overwhelmed by the scale of this project. So, I decided instead for the remaining cases to begin to use the analytic software to map potential higher-level categories and codes, generating maps for each artist that I might share with them and use to guide future, progressively focused data collection and analysis.

In retrospect, I wonder the extent to which my coding and analysis to this point was too `mechanical'. While this feels somewhat muddy and ambiguous to me, my sense is that I was too strict in my coding approach --- working with too many codes, focused too heavily on in-vivo codes, and using analytical tools that were too mechanical --- using outlines and maps to delineate codes and categoies. I think I might have spent more time writing memos, pondering and exploring particular categories and their potential meanings. I think this may have lead to a deeper understanding at this point of both my understanding, but perhaps more importantly, my lack of understanding of these concepts. But, I found myself, perhaps at these early stages of research, and perhaps because of the nature of undertaking a major research project at the time, to leap to analytical tools that felt like leaps to security --- words surrounded by bubbles and kicked off by bullets --- rather than amidst other words in a muddy puddle of uncertainty.

Citekey: Denmead2010Data-collection2

Appendix E

Template for interview transcripts

Code	Transcript	
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Appendix F

Categories from first interviews

Artist 1 categories: Materials Busy-ness Atmosphere Doing Being in Being in situ Settling into spaces Slowing down-ness Immersing oneself Anchoring Peeling away Inviting	*Artist 2 categories:* Hand-made universe Teaching thematically Creating kid culture Unexpectedness Belonging Motherhood Enemy of conflict Becoming in mind Reflecting on pedagogy Learning the tricks Prompting Not breaking the spell Materials driven Opposing exemplars Using narrative	
Artist 3 categories: Areas of practice Briefing Providing starting points Art speak Being site-specific Being open-ended Being process-led Mediating Unmediating Being childlike Limiting the palette Materials	*Artist 4 categories:* Becoming theatrical Becoming site-specific Becoming ephemeral Materials driven Slippage Provoking responses Shifting slant on settings Tragedy of shutters closing Democracy of material Observing Feeding starting points Immediacy Simplicity Everydayness Poor material	*Artist 5 categories:* Being an artist Being a creative practitioenr Being mothers Working fluidly Being open-ended Meshing Translating Brokering Timekeeping Structuring Conscientising Facilitating with artists Opting out Immersing
Artist 6 categories: Atmosphere Talking jargon Areas of work Playfulness Working as an artist Inviting Simple materials Offering materials Visualising process State of mind Being childlike Experiencing making Being anxious / fearful	*Artist 7 categories:* Eternal student Self-employment Art therapy Constructs of art school Motherhood Rejecting bureaucracy Self-learning Facilitating Giving free reign Areas of practice Working fluidly Having space and time Slowing down Standing back Not being literal Making familiar unfamiliar Non-judgmental spaces	

Appendix G

Exploratory case study categories

Below is a table of contents from an exploratory case of an artist listing the themes and categories.

Contents

Below is a table of contents from an exploratory case of a second artist listing the themes and categories.

Contents

Below is a table of contents from an exploratory case of a third artist listing the themes and categories.

Contents

Appendix H

Ethics agreement

INFORMED AND VOLUNTARY CONSENT FORM FOR
RESEARCH PROJECT WITH TYLER DENMEAD

Thank you for your willingness to participate in an interview for my research project. As you may or may not know, my research is attempting to describe and understand the educational practices o███████████ with the hope that it might support artists, educators, and policymakers interested in this type of work.

I anticipate that information from this interview will be shared ███████████ In addition, it will be included in my doctoral dissertation, which will be publicly available at the University of Cambridge Faculty of Education library. I also withhold the right to publish this account in other outlets such as journals and websites.

As a participant in this research, you have the right to remain anonymous, and I can anonymise to an extent your account (e.g. changing names, places, etc.). I will seek your ongoing permission to share anonymised transcripts of our interviews with others. I am willing to consider altering/eliminating particular details in order to preserve your anonymity to the extent possible.

I plan on recording and transcribing our interviews. I will do my best to protect this information by storing data in secure locations. If data is ever lost or compromised in some way, I will attempt to notify you.

You have the right to withdraw at any time from participating in this research, or particular aspects of this research, for any reason. You are also not obligated to tell me why.

During the course of the research, if you have particular concerns that you want anonymously shared with me, I invite you to contact at any time either of my supervisors, both faculty members at the University of Cambridge, Faculty of Education. My supervisors are:

- Dr. Mandy Swann (███████████████████████████████
- Dr. Richard Hickman ████████████████████████████████████

Thanks again for your willingness to participate in this research. I recognise that this research places an additional demand on your limited time. I hope, however, that it is a fruitful process for you.

If you have any ethical questions or concerns that you feel I have not addressed in this letter, please feel free to contact me at your convenience. My home phone number is ███████████████████████████████████████ By signing this letter, you understand and agree to what I have proposed above.

SIGNED:
PRINTED NAME:
DATE:

Appendix I

Enhanced disclosure

disclosure

Disclosure Number	001262835030
Date of Issue:	18 DECEMBER 2009

Applicant Personal Details

Surname: DENMEAD

Forename(s): TYLER

Other Names: NONE DECLARED

Date of Birth: 16 MAY 1976

Place of Birth: COLUMBUS UNITED STATES

Gender: MALE

Employment Details

Position applied for:
PHD STUDENT

Name of Employer:
UNIVERSITY OF CAMBRIDGE

Countersignatory Details

Registered Person/Body:
THE UNIVERSITY OF CAMBRIDGE

Countersignatory:
KATE ALLEN

Police Records of Convictions, Cautions, Reprimands and Warnings

NONE RECORDED

Information from the list held under Section 142 of the Education Act 2002

NONE RECORDED

ISA Children's Barred List information

NONE RECORDED

ISA Vulnerable Adults' Barred List information

NONE RECORDED

Other relevant information disclosed at the Chief Police Officer(s) discretion

NONE RECORDED

Enhanced Disclosure

This document is an Enhanced Criminal Record Certificate within the meaning of sections 113B and 116 of the Police Act 1997.

CRB PO Box 165, Liverpool, L69 3JD Helpline: 0870 90 90 844

Appendix J

Member checking letter and questions

Letter to artists seeking respondent validation
September 2010

This case study is a first attempt in presenting a highly descriptive account of what I observed, as well as how I heard you and others involved with the workshop describe what took place. I hope you will take the chance over the next two to three weeks to read this. I recognise that it may take an hour or two and appreciate you doing so.

I also respect that it may be awkward for you to read how someone else observes and describes the work that you do. I have tried to be sensitive to this, but appreciate the sometimes personal nature of this work.

This case has not been anonymised yet, as it was easier for me to write it using the real names of people, places, and other details. Similarly, it may be easier for you to read the first draft before I anonymise the text.

You will also find questions that I have drafted to help you in your reading of the case. I am also interested in questions that you have as you read it.

I also hope that we can schedule a time to meet and discuss what I have written. Perhaps it would be best to have that conversation with the other artist with whom you facilitated this workshop. Before sharing this case study with others, it is important we have this conversation. I will contact you both to schedule this time.

Over the next several months, I will be reanalysing the data that I have collected and generated from these workshops, as well as these interviews I will be conducting over the next few weeks.

From this data, I will be developing my interpretation of your values and practices as expressed in these workshops.

My hope is that these descriptions and my interpretation will be generative for you and other practitioners as they consider how they might approach this work. Thanks for your time and consideration.

Possible questions for your consideration:

- Is the account truthful?

    - Do I describe events in ways that you remember them? If not, how are your recollections different?

    - Do you have any documentatation that either supports or discredits these accounts?   Are you willing to share this documentation for my research? (If so, we can discuss some of the ethical considerations before doing so.)

- Are there events or details that I include that you feel not should be included for ethical, professional, or other reasons? If so, which ones? If you feel comfortable discussing it, why?

- Are there events or aspects of these workshops that I do not describe that you feel are critical to understanding what took place?

- Are there events or aspects of these workshops that I do describe that you feel are not necessary to understanding what took place?

- How do you find the language and tone?

- What is your interpretation of how and why you facilitated the workshops described here?

- Are you comfortable with this case being shared with others in and/or outside the organisation as it stands? If not, why and how would it need to be changed?

EXAMPLE OF MEMBER CHECKING INTERVIEW SCHEDULE

- Initial impressions about interview?

- Any vignettes not included that should have?

- Any vignettes included that should not have?

- Are there words that I used that are words you wouldn't use?

- I've heard a couple of other artists talk about how they prepare themselves physically and mentally for workshops, to get into a state of mind where they are ready to offer workshops. Does this idea resonate with you? How do you do it?

- Do you recognise that moment? How do you feel in that moment?   What is the significance of that moment for you?

- I noticed that the gallery setting began to resemble a church a bit, and that you began to use even the language and symbolism of the church, for example, in the altar. Is there any significance to that for you?

- When you lead them on the shelter walk, how did you lead that? Why did you do that? What came up during those conversations?

- What is the significance for you of people making contributions to the space between workshops? And, what is the significance for you of people destroying it in the end?

- A couple of years ago, you talked about how you began to see it as an asset that explored a lot of different media and practices, rather than devoting yourself singularly to a particular media and practice, a value described as being taught by Art School. Do you still value that idea today? How so?

- Health and safety issues arose with this project. What was the significance of the thumbtack episode for you?

- Slight exception as a tool: particular to a discipline, while somewhat self-explanatory, did require some demonstration, etc. What is the signficance of it?

- Fencing violets? What was that story?

- In two of your sessions, I created an observation schedule, where I sampled every 60 seconds for multiple twenty minute periods, documenting physically your relationship to one another.   And, in the majority of these instances, I noticed one as being down and in, for example, immersed in an activity with a child, while I had the other poking holes, preparing materials, documenting with photographs.   What is the significance for you in having these two different roles? How did you see yourselves working together?

- How did you develop that game, Pooh Sticks?   Do you remember how that process unfolded?

- What is the significance of the woman who did not pick up her child?

- Do I have permission to share these with others?

Appendix K

Summary table

MATERIAL	#	Working definition	Examples
Values			
Abundant	2	Offering a generous amount of materials, which offers greater potential for their use. Perhaps it also peels away the fear that the materials are precious, that there is little room for mistake. Instead, accidents can happen, projects can be started over, etc.	Reels of masking tape, two large bags of clay, 40 bamboo canes, 40 meter rolls of lining paper.
Biodegradable	4	Material that can naturally decompose. This speaks to the extent to which process triumphs over product for these artists, an interest in found material and how material/artefacts might transform through decay.	Paper, clay, chalk.
Colourful	1	They tend to pick fabric, ribbon, wool, string that is brightly coloured, which stands in contrast to the browns and greens of nature. This perhaps relates to notions of adornment, how we might transform and beautify environments with ordinary and everyday materials.	Eyelash wool
Disposable	21	Material is not being used in such a way that it will be preserved.	Making and constructing a pond, only to fill it and destroy it with a flood. Bricolaging found materials that will not last. Counter-example: Child wants to take balloon-stick home.
Found	34	Finding and using materials that surround us, perhaps contributing to everyone experiencing immersion. Perhaps it levels the playing field (we have equal expertise and experience working with, for example, a feather we find in the woods) and is a reminder that we can experience this immersion anyplace/anytime. This speaks to a possible tension with power and control, however, as these artists do have vast experience working with feathers, string, and tape. In many ways, for them, these materials are not so much found, but selected.	Feathers, sticks, grasses, bike reflectors, metal objects that says `motorcycle'.

MATERIAL	#	Working definition	Examples
Immediacy	6	Using materials that allow for an immediate provocation and response. The interest here seems to be in the participant being able to `put more of themselves in', to act spontaneously, rather than to be mediated, controlled, predicted by the material. It's dramatic. Using material with the potential to create excitement. By creating excitement, the artefact perhaps might contribute to peeling away fear, and as S says, `shifts people's readings of things' --- being provoked, calling for some type of equally exciting response to the material.	Picking up leaves like a moustache, twirling a `broomstick' to make shadows, adhering anything to masking tape. This is very different, for example, from mixing paint colours. The 20-gallon jug, the hidden clay bags.
Lowtech	11	Lowtech are materials that can be used with little specialisation or compartmentalisation, and the way in which they operate is relatively self-explanatory. An interest in lowtech may be interpreted as a desire to create less estrangement, less distance between the artefact and the participant. The assumption may be that the less we know about how an artefact works, then the less we may know how we are mediated by it, the less we spontaneously and freely respond to the artefact.	It's hard to know the relevance of this category to their work in the outdoors. What constitutes old-fashioned technology? Masking tape? A water jug?
Materiality	14	An interest is described in the sheer delight of material, material that is visceral, that provokes deep inward feeling. It feels good to the senses. Materials might be selected for and used, because of, or perhaps, in spite of the ways they lend themselves to being messy and untidy. But these artists may feel that the messiness is part of the materiality of clay, part of what makes it a valuable material to use. If it wasn't messy, it wouldn't feel so good to the touch, slipping through our toes as S says.	Natural chalk rocks. Counter example: dry clay.
Old	8	S, in particular, describes loving old-fashioned technology. Drawing on T, one interpretation is that old-fashioned technology is less alienating, the user will feel less estranged from the technology by having greater understanding of how a less complex technology works.	Other than S's interest in the old-school building, there is little evidence of this in this case.

MATERIAL	#	Working definition	Examples
Ordinary	9	S in particular describes being interested in `everyday' materials. The artists describe wanting to demonstrate that it is possible to create with anything around us. It does not require purchasing expensive art materials. It is more about the process, the experience of the material, than the material itself. S mentions being inspired by the anti-consumerist Art Povera movement, which used inexpensive materials in art as a way of questioning the commodification of the art object in the contemporary art marketplace.	Wool, masking tape, clay, bamboo canes, lining paper, sticks, feathers.
Recyclable	3	Dual possible meanings here: Materials that can be recycled, as well as materials that are re-introduced from one workshop to the next, allowing for participants to pace themselves.	(a) Paper (b) Tape, wool, bamboo canes, clay.
Slippage	46	A material that possesses slippage, can, as F says, `easily transform into something else.' They are un-prescriptive. They do not have an obvious or immediate identity. They lend themselves very quickly to being transformed. They do not come readymade with an army of ideas and expectations. They are unadorned. They are not processed (market-tested, manufactured, predicted, controlled, suggested). Found, natural materials seem particularly appealing. Expensive, complex artefacts exclude on the basis of expertise and money, they deny spontaneous responses through making too strong of suggestions.	A roll of masking tape becomes a site for display through bricolage, then a boundary-marker, then a trap, then a binding/connecting agent to make a witch's broom, then a musical instrument (e.g. rrriiiippp), then a yo-yo, then a three-dimensional post-it note.

MATERIAL		#	Working definition	Examples
Performing			*Spontaneous use of material, immersing the body in engagement with material.*	
	Connecting	26	Using tape, wool, etc. to connect two different objects.	Children using tape to connect sticks and teepees, using wool between drawing trail, boy connecting the balloon to the stick, Making the bridges, connecting the teepees with tape.
	Enveloping	20	Making webs and enveloping objects.	Wrapping sticks with eyelash wool to cover thorns, surrounding the pond-making area with tape, the mother wrapping her child in wool.
	Extending	3	Making things longer, a way of playing with scale.	Kids taping sticks to teepees, making flags taht we can be waved up and down.
	Filling	4	Put material in a place to fill a space.	Putting water in the clay-made pond, putting chalk on paper/off paper.
	Markmaking	33	Making a line, a figure, a symbol, a trace. The expectation of making marks is different from, for example, `drawing a sheep'. Marks might be made with crayons or markers, or less traditionally understood materials such as masking tape or wool. The marks are traces of play with material moreso than an attempt at representation.	S suggests making marks with masking tape and wool during the introduction; noisy drawing on the bumpy ground; tracing leaf veins; chalk in the mud; tape trail (i.e. `the truck'), the drawing trail.
	Moving		Responding kinesthetically to the environment --- engaging the body through motion, through positioning. Having the freedom to roam about.	Stomping about in the clay water; falling on the black paper; leaning over the fence; flying away with quidditch broomsticks; playing with reflective card and chalk; Experimenting with tape tails.
	Rotating	3	Spinning things, unrolling things, making circles.	Boy with yo-yo of tape; rolling down a hill; unrolling the black paper and taking the white chalk for a walk.
	Shadowing	6	Using the body and materials to cast shadows, playing with scale, provoking a sense of immediacy, working with movement and narrative.	Walking the broomstick along the white paper, twirling leaves above.

Appendix L

Focus group questions

Topic	Duration
• ☐ 1 Prompts	60.00
• ☐ 1 Describe how you try to talk and/or not talk during ██████████	6.00
• ☐ 2 Describe ways you hope participants might talk and/or not talk during ██ ██████████	6.00
• ☐ 3 Open discussion	6.00
• ☐ 4 How do you try to use your body during ████████	6.00
• ☐ 5 Open discussion	6.00
• ☐ 6 What are your first thoughts about pleasure in ██████████	6.00
• ☐ 7 What are your first thoughts about judgement ██████████	6.00
• ☐ 8 Open discussion	6.00
• ☐ 9 What does it feel like to describe ██████████	6.00
• ☐ 10 When ████████ have attempted to describe ████████, how have those descriptions made you feel?	6.00

- ☐ 2 Case review
  - ☐ 1 Are their features of the described workshops that were surprising to you?
  - ☐ 2 If other artists read these cases, what would you want the key take aways to be for them?
  - ☐ 3 Are their important elements of your workshops that you feel were not described in these cases?
  - ☐ 4 Are the accounts truthful?
  - ☐ 5 How did you find the language and tone?
  - ☐ 6 Are their events or details that raise any ethical concerns?

Appendix M

Bullet point summary of findings

This research asked how and why artists described, enacted, and valued their pedagogies. These questions were addressed across five themes: space, time, material, body, and language. The major findings within each theme were:

1. Space

    (a) Artists working outdoors described and were observed clearing spaces before workshops to reduce the fear of physical harm.

    (b) Artists working indoors described and were observed decluttering spaces before workshops so that participants might feel more able to make a less 'prescribed' and more 'authentic' contribution to them.

    (c) Most artists described, sought out, and/or created ambiguous and/or unfamiliar spaces for workshops.

    (d) Working outdoors, all artists described and established material and imaginary boundaries, as well as focal points, in order to establish a spatial range where participants could explore. Artists described doing so to reassure participants' sense of security, create a sense of togetherness, and nudge them to move beyond their accustomed ways of being in spaces.

    (e) All artists working outdoors described and were observed making special places with participants. Some artists described how these places, such as the space for placing at Potter's Creek, imbued participants' explorations with specialness.

(f) Therefore, I interpreted artists seeking out and creating ambiguous spaces that would not prescribe particular ways of making and being in spaces, nor set the conditions for judging those actions as right or wrong afterwards. I also suggested they hoped to maintain ambiguity whilst softening the blank sheet, or lessening the fear of dwelling in the unknown. Encouraging participants to explore without judgement in spaces, the artists hoped participants might extend beyond customary ways of being in spaces in ways that felt significant to them.

2. Time

(a) Most artists described the importance of allowing participants to take time for themselves. This included, for example, taking breaks from the pressure to produce, cover ground, or do monotonous work prescribed by others. To encourage taking time for themselves, most artists described and attempted to model stillness and making familiar surroundings unfamiliar.

(b) All artists described and approached time flexibly during workshops by avoiding timetabling and timekeeping to the extent possible. All the artists cited, for example, the importance of allowing participants to pace themselves during what one artist described as the 'natural lifecycle' of an exploration. Alternatively, all artists described and were observed avoiding ways participants might feel pressured to work towards a completed task within a particular timeframe.

(c) All artists described an interest in slowliness. The artists described multiple characteristics of slowliness, such as participants immersing themselves in an activity, not thinking too hard, responding to spaces and materials, and feeling peaceful and balanced. Artists prized workshops in which participants' explorations were sustained for lengthy periods during these beautiful little moments.

(d) With this in mind, I interpreted the artists' slowliness as a state of assurance in which participants feel a sense of heightened vitality and a slowing of time. Much like a way a child might experience time playing outdoors, spaces and materials could be accepted as things-in-themselves, uncomplicated by references to the past or the future. Amidst this glowing passion of willingness, artists were perhaps attempting to facilitate participants to extend themselves and make their distinctive mark on materials and spaces.

3. Material

(a) Artists described and were observed using ordinary materials that were affordable and perhaps easily accessible in the home. All artists expressed interest in these materials because they did not want to exclude participants on the basis of skill or finances. In addition to lessening the fear of failure with more expensive materials, some artists also described how ordinary materials allow participants to explore in less prescribed ways, thus leaving more opportunity for them to 'represent their own ideas and experiment'. There were some differences and exceptions among artists as to what constituted ordinary materials.

(b) All artists expressed some aversion to introducing some electronic technologies into workshops. Few 'high-tech' materials were observed during workshops other than digital cameras and camcorders for documentation purposes. Various reasons were cited for the use of low-tech materials, such as an interest in: introducing materials that participants could see and understand how they worked; providing a constructive constraint; avoiding the adversarial relationship that emerges with the introduction of costly objects; and, avoiding the literalness of some digital technologies.

(c) The artists described and were observed introducing materials with 'slippage', or open-ended materials whose meanings were ambiguous. Most artists described an interest in these materials because they did not want the materials to predetermine how participants might explore them.

(d) All artists expressed and were observed selecting 'immediate' materials that did not require multiple steps or planning in advance. Several described how they selected materials with immediacy so that participants avoided deliberating how they might explore the materials in the future or compare their explorations to others.

(e) Sensory-rich materials featured strongly in my discussion with all artists, as well as my observation of their workshops. Materials were selected that perhaps had greater potential to engage all the senses, such as fistfuls of unprocessed chalk or shadow making devices. The artists described the pleasure of exploring sensory materials, which more deeply immersed the body in slowliness.

(f) All artists also expressed interest in impermanent materials, such as living willow or masking tape. Most artists suggested they were more interested in facilitating participants' explorations of materials rather than encouraging them to attempt to produce objects that could sit

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more permanently in the world. Several artists suggested that this helped participants avoid predetermining in advance how they might explore materials, as well as lessened the fear of not meeting those expectations.

(g) I also observed and presented artists' descriptions of how they presented abundant materials in a limited palette. Most artists described doing so to provide a constructive constraint, as well as raise participants' interest in perhaps unexpected materials.

(h) In light of the above, I interpreted artists introducing simple materials less complicated by any references to how they have been used in the past or how they might be used in the future. Instead, artists perhaps selected materials for their potential to touch the body's senses, contributing to a state of slowliness marked by an interpenetration of body and material.

4. Body

(a) Establishing an empathetic, enthusiastic, and uninhibited tone with their bodies was described as significant by all the artists. Artists described and were observed using their bodies to heighten participants' interest in spaces and materials, as well as lessen the expectations that there is a right or wrong way of exploring them. Some artists described using 'antennae', a sense for understanding non-verbal language, to be able to gauge this tone and redress it if necessary.

(b) Artists described and were observed gesturing and positioning their bodies primarily in two ways: working alongside and standing back. Using their bodies to echo and honour participants was described and observed, as well as modelling explorations at the same scale and level as participants. In addition, they were observed and described standing back in silence to avoid interrupting participants, as well as intervening in some cases to shield participants from what they considered unhelpful contributions to their explorations.

(c) The organisation paired artists in order to address the 'split in accompaniment' that artists described, noting the difficulty of both immersing themselves alongside participants and standing back. Working in pairs was also cited as a way to push experimentation, share pedagogic tricks of the trade, affirm one another in the uncertainty of their workshops, and reflect on workshops to generate meaning.

(d) Therefore, I interpreted how the artists used attuned bodies to convey

physical and emotional security, as well as an empathetic, enthusiastic, and uninhibited tone. In addition, they perhaps attempted to facilitate participants so that their bodies became in tune with material, space, and time. I also interpreted how their pedagogies perhaps facilitated participants in extending ways of being in uncustomary ways that could not have been known beforehand.

5. Language

   (a) Artists were described and observed using prompts or invitations to provide starting points to their workshops. These included introducing materials, providing themes, and/or leading participants in a sensory survey. I noted how the artists described using open-ended questions that maintained ambiguity, whilst providing a hint of structure that might soften the fear of dwelling in the unknown.

   (b) I observed the artists' descriptions of using narration to blur the boundaries between the real and the imaginary, creating a mood of a game where participants might explore materials and spaces with their bodies in more uninhibited ways.

   (c) Standing back and remaining silent was also a noteworthy aspect of pedagogies I observed. The artists stressed the importance of making, for example, rather than talking. They noted the difficulty adults sometimes find in remaining silent whilst children explore, and therefore offered documentation booklets to encourage them to stand back and observe.

   (d) When necessary, the artists described and were observed using talk that was descriptive, focusing particularly on the sensory nature of participants' explorations. All the artists noted that non-descriptive language can prescribe and judge explorations in ways that might not be conducive to slowliness, particularly talk that focused on identifying and classifying phenomena within existing webs of meaning.

   (e) In addition, poetic language was also considered important, as I noted numerous ways in which artists and participants invented words and played with unfamiliar sounds. I noted the difficulty artists described of finding existing language to describe their pedagogies, and even some resistance in naming them.

   (f) In considering these aspects of language, I described how dwelling in the unknown for these artists perhaps required shedding old vocabularies and inventing unfamiliar ones to describe inchoate and ineffable

experiences. I noted the tragedy artists described when old, literal vocabularies are used to reductively describe a person's interests or capabilities in fixed terms. Alternatively, they were interested in creating conditions in which participants might extend themselves beyond those narrowing judgements.

Appendix N

Visual map of findings

Central node: Creating the conditions to extend possibilities for being and doing through open-ended enquiry

Playful, poetic language
- Poeticising
  - Using metaphor — To extend possibilities for being and doing
  - Clowning with words — To create an uninhibited tone
  - Inventing words — To engage with the unfamiliar
- Describing
  - Using descriptive not explanatory talk — To be inclusive / To facilitate immersive enquiry
  - Standing back and not talking — To emphasise immersive enquiry
  - Silence — To avoid prescribing enquiry
- Narrating
  - Telling stories — To make sense of open-ended enquiry
- Prompting
  - Providing open-ended questions and themes — To create the uninhibited mood of a game / To provide some structure to open-ended enquiry / To maintain ambiguity and allow for self-directed enquiry

Softened, unprescribed spaces
- Clearing spaces
  - Removing "nasty bits" — To create emotional and physical safety
  - Removing visual and physical clutter — To create unfamiliar spaces
- Decluttering spaces
- Defining spaces — To create spatial constraints / To create shared experience / To create emotional and physical safety
- Establishing boundaries
  - Establishing a base — To create emotional and physical safety / To introduce the unfamiliar / To create shared experience
- Creating focal points

Simple materials
- Ordinary
  - Introducing everyday materials — To be inclusive / To encourage experimentation / To encourage unprescribed enquiry
- Low-tech
  - Introducing old, analog equipment — To encourage experimentation / To be less alienating and adversarial / To introduce non-literal media
- Slippage
  - Introducing ambiguous materials — To allow for invention / To facilitate transformation / To introduce ambiguity / To be inclusive
- Immediacy
  - Introducing materials that avoid multiple steps in production — To discourage deliberated responses
- Sensory-rich
  - Introducing materials that engage all the senses — To deepen immersion / To create pleasure
- Ephemeral
  - Introducing materials that do not last — To avoid the pressure of outcome
- Abundant materials / limited palette
  - Introducing a lot of a few materials at opportune moments — To avoid limitations / To extend through constraint / To facilitate uninhibitedness / To inspire interest / To create the unfamiliar / To avoid prescribing outcome

Slowliness
- Taking time
  - Being still and quiet
  - Engaging senses
  - Using slow voices
  — To redress the imposition of time pressure
- Untabling time
  - Flexible beginnings
  - Not prescribing times for tasks
  - Flexible endings
  — To avoid prescribing outcome within a timeframe
- Slowing time
  - Becoming absorbed
  - Just responding
  - Being peaceful
  — To release oneself from the accelerating rhythms of a fast-paced world
  — To release oneself from judgement based on the conventions of the past and the expectations of the future

Empathetic, uninhibited bodies
- Tonesetting
  - Clowning — To facilitate unrestricted playfulness / To reduce the fear of failure / To extend into new ways of being and doing
  - Attuning — To create physical and emotional safety / To be adaptable and flexible / To be empathetic and adaptable
- Gesturing and positioning
  - Echoing — To maintain open-endedness
  - Shielding — To facilitate uninterrupted and self-directed open-ended enquiry
  - Standing back
  - Working alongside — To reduce the fear of uncertainty / To be less hierarchical / To model lowliness
- Working in pairs
  - Pairing artists to facilitate and document — To facilitate reflection / To apprentice tricks of the trade / To soften the fear of uncertainty / To notice and validate little moments / To experiment with and extend their pedagogies

An interpretive framework of artists' pedagogies.
Submitted as part of a PhD thesis: Denmead, T. (2011) *Beautiful Little Moments: A principally ethnographic study of a group of East Anglian artists*. Cambridge: University of Cambridge.

Key — Theme — Category — What they did — How they valued it

Appendix O

Example of Bibdesk report

January 14, 2010

Summary:

During this interview, we discuss a recent workshop she facilitated in a school using video, which is kicking off a long residency in the school. She describes the subtleties of partnering with teachers and schools, including doing an `observation day'. She describes offering a creativity as practice session on `standing back', which she describes as being about listening and noticing --- or taking in aspects of the environment such as the accoustics, the feeling you have, the temperature, the humidity. She also describes her trajectory as an eternal student, trying out new things such as graphic design, film, art therapy, painting, running a gallery and couture.

February 2, 2010

Summary:

I clustered codes under her personal history as an eternal student: tracing her first degree in fashion design, to becoming a self-employed couturier, to taking art therapy courses. I examine why she does not become an art therapist, examining both her role as a mother and her interest in rejecting bureaucracy. Her history evolves to starting to sell paintings and doing a second degree in graphic design. From there, she begins facilitation work, running an art gallery, and launching an experimental videomakers group.