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THE RULES AND STRUCTURES OF PARTICIPATION

Victoria Louise Payton

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College of Arts

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Abstract

Through critically informed practical research, this thesis explores modes of participation that it is possible to support and enhance in public participative events. Using a series of lab experiments, to tease out strands of influence to participation, it examines how these affect both participation and a sense of participation for the individual participant. Using these experiments as a basis for a further meta-work, it then examines what these structures and rules may mean for the creation of future participative works and further study of the participant experience.

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Definitions/abbreviations

audience-participant: a participant in an event who has an active role in the creation of the outcome of the work they are involved with.

exactplace: the title for the series of works created to use as an experimental platform for this thesis.

participant-beholders: an alternative term for the audience-participant, an active viewer who creates by involvement.

<slight>: the creative partnership that I have been part of since 2000, and under the auspices of which I have been creating my practical experiments.

Author's declaration

I declare that, except where explicit reference is made to the contribution of others, this dissertation is the result of my own work and has not been submitted for any other degree at the University of Glasgow or any other institution.

Victoria L Payton

Introduction

I have been led to this area of research from my previous study and professional practice. My undergraduate study was as an Interior Designer, within an art school. Interior Design is a practice which at its heart has an interest in both people and the utilisation and transformation of existing spaces, and my work on graduation soon moved into areas that dealt with these two concerns on a more abstract level.

Working as a designer of public art and cultural events, such as festivals of light,¹ I became increasingly aware of my focus on the participant experience, and of my interest in supporting the role of the participants in choosing their own outcomes and interpretations in the environments I had created. My previous training as an interior designer played a significant part in this interest. In my undergraduate degree a significant part of the projects and decision making was about people and their use of space, and creation of place. Interior Design is also by its nature a profession which creates mutable final products, their 'shelf life' bounded by fashion and material constraints. I became more and more interested in this aspect of the designs I was creating. The excitement for me lay in supporting and promoting the unknown possibilities of the end users. Later in my professional life, while the decisions and interpretations of these users often correlated with my own expectations and experiences, there were also often new interpretations and outcomes brought to the experience by the participant that I had not, and sometimes could not, have anticipated. My own decisions as a creative person are necessarily limited to my own knowledge, be that direct or indirect, and the widening of possibilities allowed by inviting others to share authorship of a work is an exhilarating experience. I am often not able to, or may not even want to, access directly this alternate knowledge or experience. It is still external to me. However, an awareness of this wider world, of other

¹ The *Festivals of Light* were contemporary cultural festivals open to people of any faith, or none, with music, lighting, performance and sculpture. They were based on traditional religious festivals associated with light or fireworks such as the Islamic Eid ul-Fitr, Jewish Chanukah, Sikh and Hindu Diwali, and Christian Advent. They were held in a public peace garden.

viewpoints, is opened up to me and others taking part. It is akin to the reading of other people's travels; a glimpse into a place you haven't been yourself. It makes visible potential for change. I become almost a curator, giving space for this multiplicity of responses. This position enriches my experience of my practice.

In the first section of this thesis I look at my own professional and personal context as an arts practitioner and analyse some of the dominant themes that I have found in this aspect of my work, be it commissioned or self-generated. Alongside this personal interest in participation there is also a current trend towards an expectation of audience involvement, and consultation surrounding the creation of an art work.

In comparison to the radical impetus of the 1960s, the field of interface in community-based art projects today increasingly involves commissioning institutions and organisations. Do bureaucratic frameworks stifle the organic quality of collective processes and scope of human interactions that are fundamental to this way of working? Are community-based projects commissioned by organisations/ institutions afflicted by the ticking of boxes? ²

However, this is often framed as a response for the need of a work to be culturally or socially representative, or of a wider social benefit. Catherine Wilson writes in *Community Engagement* (2008) of the risk of political aims and artistic production becoming blurred:

While many of the socially inclusive aims advocated in the name of community-based art practices in the mid-twentieth century now constitute mainstream political and cultural agendas in the UK, a misunderstanding can still persist of the artist as surrogate social worker.³

There is also little discussion of the difference between participative art and participation *in* the arts, and the value in the experience of participation for its own sake. Most of the existing discussion centres around the value in

² Wilson, C. (2008) *Community engagement*. retrieved from <http://www.a-n.co.uk/publications/shortcut/article/455675> July 2010

³ *ibid.*

participation for the sake of a wider society, for example, in terms of increasing confidence, or in take up of training in areas of social or economic deprivation.⁴

Other discussion centres around the rise of ‘socially-engaged’ practice. In *Relational Aesthetics* (2002) Nicolas Bourriaud posits the rise of this type of work as a reaction to an increasingly commercialised and standardised world, where personal social connections are difficult to make. These socially engaged works are produced with the aim of making “modest connections” and opening up “obstructed passages”.⁵

In these discussions the artist tends to be very much at the forefront of the participation debate, with the discussion happening in terms of the audience’s participation with the creations of the artist, or with the artist directly. The focus on the audience-participant is framed in terms of what the artist has specified the interaction will be, rather than in terms of what the audience-participant has brought or gained independently through the act of participating. My aim is to centre a discussion around the experience of the audience-participant in their own terms, paring back my interaction to a minimal set of structures or rules to try and find a minimal basis for structuring a work that participants can enter into and to a large extent create for themselves.

Although my professional work is usually framed within terms of design and public art, I have conducted this research within the Department of Theatre, Film and Television Studies at the University of Glasgow. I have done so in order to bring the focus onto the area of audience and participation rather than object and material. By skewing the usual view of how I work through using this additional frame I hope to open up new insights into these kinds of participation.

⁴ Matarasso, F. (1997) *Use or ornament? : the social impact of participation in the arts*. Comedia, Stroud, Glos.

⁵ Bourriaud, N. (2002) *Relational aesthetics*. translated from French by S. Pleasance, F. Woods & M. Copeland. Les Presses du réel, France.

1. Professional context:

My current interest in the area of audience participation leads on from my work over the past ten years as a designer and artist. Coming from a training as an Interior Designer at undergraduate level, a discipline that at its heart has an interest in both people and the utilisation and transformation of existing spaces, my work on graduation soon moved into areas that dealt with these two concerns on a more abstract level.

The progression of projects from graduation to the start of this period of research has revealed and reiterated various areas for consideration. This section of the thesis details some of these projects, and the questions and concerns that arose during and after.

1.1 Emerging project themes

Designed by <slight>⁶ *PureGreenLife* in 2001 for the *Plot*⁷ exhibition with Lapland⁸ was a fictional company presented as being at the cutting edge of organic and genetically modified creations. Set in the allotment spaces of New Victoria Gardens (NVG), artists and designers had responded to the space and placed objects and interventions in the space that visitors to NVG's annual open day could view. *PureGreenLife* had obtained a derelict plot. Outlined by hazard tape, the plot contained a site information board laying out their plans: 'Acquired by PureGreenLife'. The site board showed images of the completed plot with hermetically sealed domes for growing the *Pure* genetically selected 'organic heritage' crops. Images of the 'motherdome', the headquarters of *PureGreenLife*, were flanked by text showing how the plot would be transformed as one of a number of sites, how the seeds were selected, and how the domes allowed complete purity in the growing of the crops, including purified soil and air, and perfect pollinating insects. Visitors

⁶ An ongoing partnership between myself and Digger Nutter, also a graduate of Interior Design at The Glasgow School of Art.

⁷ <http://www.heraldscotland.com/sport/spl/aberdeen/visual-art-plot-new-victoria-gardens-glasgow-1.174781>

⁸ Lapland is a Glasgow based artist and design collective.

could pick up a sealed plastic card with 5 sample seeds and an address for PureGreenLife's website.

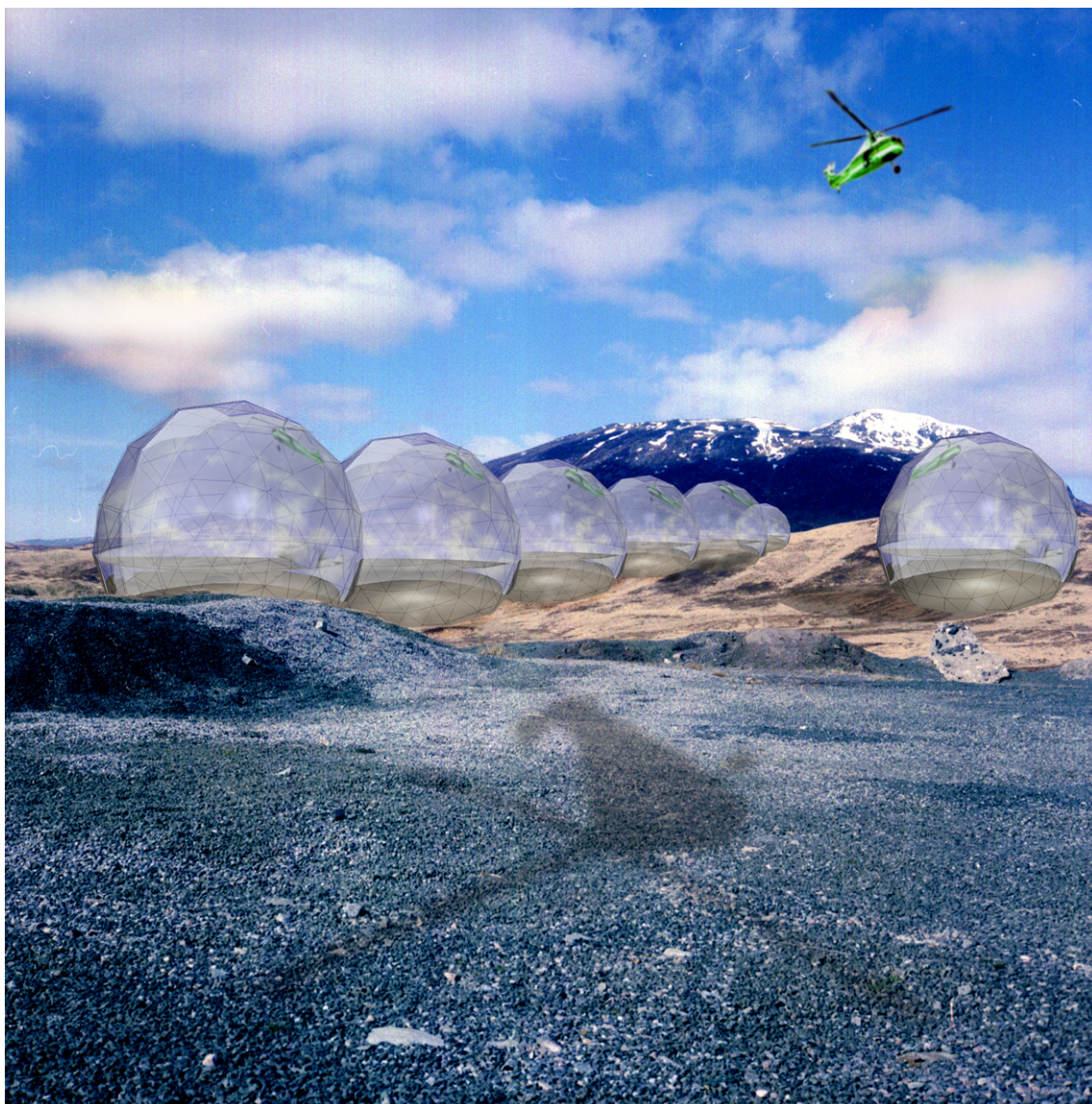


Figure 1-1 Image used on PureGreenLife display boards and website: the 'motherdome'

After the Gardens opened and visitors started to arrive, the plot holder next door took up position, she hovered at her own gate approaching every visitor to the neighbouring plot, her reassuring words to visitors informed them that they need not worry, that 'it isn't real, it is only art', and 'they wouldn't let it happen really, it would have had to go to the committee'.⁹

⁹ anecdotal retelling from various contemporary sources.

She didn't catch everyone. Some visitors saw it as part of the exhibition, quickly recognising the false reality, others ignored it, they were looking for art and this seemed to be a part of the everyday life of the plot, others read it with mounting panic about the possibilities it seemed to express. One of these was Angus Farquhar,¹⁰ directed to view the boards by his production manager. It was only as he read the last line of the text, with a sense of growing panic and indignation, and took a moment to step back and view the site as an object that he decoded it, reading it as a provocation to the fabric of the space, rather than the reality of it. For weeks after the event members of the allotment approached one the organisers of the exhibition to discuss our intervention. When they had agreed to art being placed in the allotment this was not what many people had envisaged, they had anticipated something that is discreet and autonomous. What <slight> had provided was integrated into the fabric of the space it occupied. The boundaries between the space around the objects we had inserted, and those objects were blurred. By the positioning of a notice board, a flag and some plastic tape we had co-opted a whole plot, and with that the plots next to it. By extension then, we had co-opted the site, and to some extent the notion of the rights of holding an allotment plot, and the independence and freedom of the idea of every person and their own plot of land and the right to cultivate it. This co-opting appeared to have made the work more directly relevant to plot holders and other people who believed in the significance of the allotment movement. It had integrated itself into the fabric of people's day to day experience, into their everyday lives, rather than being a discreet artwork that could be looked at more distantly, as it would be gone in the morning.

This was an early work in our career; we apologised to the organiser, hoping we hadn't caused him more trouble than he was willing to take on. He brushed off our apologies, relishing the opportunity to stir up the cosily stable and often tightly closed system of the allotment.

¹⁰ Creative Director of NVA, an environmental arts charity based in Glasgow, founded in 1992.

My work from that point on often employed similar modes of expression, though not always to provoke so pointedly. The Hidden Gardens¹¹ is Scotland's first permanent public garden for the 21st Century, and is a multicultural space dedicated to promoting peace. It was designed¹² after consultation with different faith groups, community groups, and other local residents and its designs and planting plans reflect both the industrial nature of the site and the multicultural base of its users.

I worked with NVA¹³ before the Gardens were built. The task was to try and create a sense of a space that wasn't yet finished, that wasn't yet fixed but had possibilities, that was open to change. The creation of a presentation for something that is not finally decided, but yet included enough to give it a form that would enable discussion to take place was the challenge. Our answer was to create a place for visitors to inhabit within the adjacent Tramway¹⁴ building that evoked the atmosphere that it was hoped the Gardens would eventually have, rather than a more straightforward presentation of information via display boards or video presentations. By changing lighting; giving gifts of plants to grow; ambient projections of natural forms from the undeveloped site; and areas to sit with fragmentary text to read, a place was created in Tramway that aimed to embody the words that the local community had expressed in their hopes for the future garden: *calm, friendly, contemplative, fresh, changing, reflective, a place to sit, a place to think*. Whilst these responses were culturally specific and highly personal, holding different meanings for each person interviewed, there were some recurring themes and aspirations that could be identified. While the space did contain hard information about materials, plants, plans and timetables, this was not the thing that was foregrounded for most visitors. What many said they experienced was a 'sense' of the garden that would be created.¹⁵ In sitting in the exhibition space in Tramway 2 they were able to

¹¹ See <http://www.thehiddengardens.org.uk> for information on the planting and design.

¹² Designed by City Design Co-op after consultation led by Clare Hunter for NVA.

¹³ <slight> was commissioned by NVA in direct response their viewing of PureGreenLife.

¹⁴ Tramway is a performing arts venue, formally founded in 1990 after housing the only UK performances of Peter Brook's Mahabharata in 1988.

¹⁵ Feedback was given verbally during the exhibition and afterwards both to NVA and <slight>.

imagine sitting in the garden; when they took home a narcissus to grow, it allowed them to carry on thinking about the space after they had left the exhibition.



Figure 1-2 The Hidden Gardens pre-build exhibition

Later, once the garden was built, <slight> created a series of festival spaces within the Hidden Gardens (and Tramway) for celebrations based around Eid, Diwali, Chanuka and Christmas. The interest here was in creating environments that felt familiar and appropriate to those who were familiar with some, all, or none of these traditions, and that felt like they were an expression of the Garden's own philosophy of finding commonality in diverse

cultures, an "equality of differences"¹⁶ and a "spirit of mutuality",¹⁷ not merely a cultural import from an external source with no local link or relevance. Thinking back on these festivals I was interested to read the chapter, *Spectatorship Across Culture*, in Bennett's *Theatre Audiences* (1997) which looks at intercultural performance and the issues around appropriation, and ownership of cultural specifics. Here she tackles specifically "spectatorship when the theatrical product does not coincide to a substantial degree with the cultural education and practice of the audience"¹⁸. The concerns here include both the impetus to include and the reception of cultures other than the audiences'. While this investigation is framed in terms of cultures that are noticeably 'other' to the Western tradition, the problems faced have a wider reach. Bennett quotes Bharucha suggesting that some of the impetus for the audience comes from a 'dissatisfaction with their own cultural resources',¹⁹ and also questions whether the interest in intra-cultural theatre comes only from the 'otherness', the problem in seeing a 'fragment of civilisation totally isolated from its context.'²⁰ In the case of most of my work I confront this problematic; I am rarely local to the place I am creating work for, yet the work is often requested to be site-specific from the first proposal or meeting - it is as if the site is expected to be only structure and not to include culture or people's expectations. The expectation is that I would be able to merely look (possibly only at a plan or photo) and be able to immediately express 'specificity' physically and culturally. In the Hidden Gardens, with the creation of work so visibly for 'foreign' or 'other' cultures to my own at times of significant cultural celebration, it was more easily acknowledged as an important element by commissioners and viewers from both within and outwith those cultures. Care was taken to ask questions and to listen. The significance in the asking of these questions in this instance is that not only were they asked of that specific locality and community by the engaging of knowledgeable members of the specific 'culture', but also of

¹⁶ *design: background to design* <http://www.thehiddengardens.org.uk> retrieved July 2010.

¹⁷ *design: background to design* <http://www.thehiddengardens.org.uk> retrieved July 2010.

¹⁸ Bennett, Susan (1997) *Theatre Audiences* (2nd Edition). London, Routledge.

¹⁹ *ibid* p167.

²⁰ *ibid* p167.

those that knew nothing of that culture. Where the answers to those questions had resonance with each other productive creation occurred. The objects and scenarios that were created bled from one event to another, overlapping and changing in significance and usage, yet repeatedly we were told how specific and relevant these elements were to each individual celebration and culture. Visitors to the events who had no idea about any of the celebrations also expressed a sense of comfort and almost familiarity with the concepts of the events, even when they were in actuality unfamiliar. This conscious borrowing of the 'other' to use in a creation that was something else, intra-cultural,

allows for the spectator's interaction in his or her own 'story' as well as that of the culture available as on-stage representation.²¹

A sense of care and support was also expressed by many visitors from within the various cultures, across them, and outwith them. A feeling that this was a new way of expressing the cultural specifics was mentioned alongside (and often from the same people) as a sense that they had closely fitted into an existing tradition. As the designer, what I was interested in was the fact that I did not feel as if I owned any of it, although I felt extremely comfortable with it. It had become something specific and relevant to other people in a way it would not to me. I almost knew too much about the intentions. For me, the work was not 'open' in the way it was to other participants but I did not see this as a detriment. The work was not for me, I had played my part in creating a mutable framework. However, as I viewed people interacting and using the space and objects, I did get feedback that they often had a feeling of ownership and familiarity, without them having appropriated or nullified the existing space or experience of the Hidden Gardens.

²¹ *ibid* p198.



Figure 1-3 The Hidden Gardens Festival of Light

After these festivals came the start of a project that was to occupy my working life for the next 2 years, and one that has a significant impact on the way I started to consider the parameters of my own work and the importance that the participants' experience played in my understanding.

1.2 The Storr: Unfolding Landscape

The Storr: Unfolding Landscape,²² created by NVA²³ was the first project of a large scale that we had been so integral to from beginning to end. This allowed to us to have a significant impact on the framework and context of the work, the underpinnings of what the work was to be, and how it would engage its audience. When we were introduced to the project and asked to be the main designers, the concept was still very vague: there would be a work

²² *The Storr: Unfolding Landscape* was a landscape event on the Trotternish ridge on the Isle of Skye. Over the course of forty two nights 6500 people walked for approximately 2.5 hours at night to experience the event. Live performance, sculpture, live and recorded music, lighting, and video were combined along the guided route to create an immersive environment. <http://www.nva.org.uk/past-projects/the+storr+unfolding+landscape/> and <http://www.nva.org.uk/storr/home.html>.

²³ NVA is an environmental arts charity based in Glasgow, founded in 1992. They have a history of producing challenging site-specific work, both rural and urban. See <http://www.nva.org.uk> for details of past projects.

on the North of the Isle of Skye, a night time walk articulated in some way by interventions in the landscape. The location at that point had been narrowed down to two possibilities after an invitation from members of the local community to create a work for the area. NVA and Angus Farquhar, the creative director, were at first unsure about undertaking the project, but after a visit to the area, and a series of explorations with a local guide,²⁴ they became convinced that it was a place for which they could make a work.



Figure 1-4 The Old Man of Storr and Trotternish Ridge, Isle of Skye

Once again, this was a culture with which I was unfamiliar, although having lived in Scotland for eight years at that point I could have been presumed to be able to connect with this strand of Scottish culture. I think there was a strength and value in the fact that all of the team openly acknowledged a lack of connection or understanding with this specific strand of Highland and Islands culture and history, and with the contemporary experiences of the people who had invited us to make a work for that place. From the outset a

²⁴ John White, a qualified sea kayaking and windsurfing instructor, with a MSc in Outdoor Education from Edinburgh University. <http://www.whiteact.demon.co.uk/Whitewave/index.htm>

decision was made that a significant number of the crew who would work on the event (as guides and technical staff) would be local to the area. This variety of views from those whose families had lived in the area for generations, those who had lived there themselves – whether it was for one year or for fifty years – and those of us who were only there for the duration of the preparation and event (some from Scotland, some from other parts of the UK, and others from the EU), became invaluable. In acknowledging that there would be different interpretations from the beginning, and incorporating them into the ongoing conversation, the work moved towards being more ‘open’²⁵ right from the earliest planning stages. Eco (1962) posits a correlation between how early the artist decides in the process that the work will be completed by the beholder and the acceptance of the lack of control this will bring, and how open a work is.

However, not all of the elements that made the work open were a consequence of us consciously making this part of the creative process. There were also some serendipitous events. A rockfall on the site meant a change from one large to two smaller audiences a night, prompting a large scaling back in technical equipment. The process of having to re-evaluate what we could have on site, and a delay in our production dates, meant that we could also re-evaluate the artistic components of the event. The lack of standard theatre ‘kit’ meant a greater emphasis was placed on the contract and conversation between us and the audience members. This meant we started to consider more the reliance we would need to place on the audience contributing and the benefits that this would bring us.

Over a long period of time the content of the event was pared back to a minimum. Larger gaps emerged between ‘content’, allowing the audience space to absorb what was around them without constant ‘input’ from our side of the conversation. We made two particular decisions to try and allow people to form their own experiences. The first was that the guides would only physically lead, and be there for safety reasons. They would not interpret the

²⁵ Eco, U. (1962) *The Poetics of the Open Work*, in Bishop, C. (ed.) *Participation: Documents of Contemporary Art*. Whitechapel, London & The MIT Press, Cambridge, Mass.

events and experiences happening, but would remain silent unless addressed directly. If they were asked questions they were to be as reticent as possible about providing fixed answers. Secondly, the interpretative material that we were providing would be given to participants on their return from the event, not in advance, so that they would not be coming to the event looking at it through the frame of our research, knowledge and reasoning. Extraneous explanation and guidance was removed from the event programme, but instead there was a concentration on making available our creative source material. A lot of material on culture, geography and geology, technical details of working in such an extreme environment, music and poetry had been collected and we wanted this to be available, but not as the primary resource for the experience. We wanted this to be the physical act of taking part itself, and the embodied knowledge of each individual participant, of both this experience and their previous experiences and knowledge.

This was a risky thing for us to do. An event in such a remote place has cost and effort implications for most of the audience. With it being a night event, most participants were staying for at least two nights, but most usually three, in high season in a popular, and quite expensive, location. Walking boots and waterproof clothing were needed. NVA events had a high profile and strong following, but previous events had been 'content heavy'. The last similar NVA event, *The Path* at Glen Lyon,²⁶ (which was what had prompted the North Skye community to get in contact with NVA and had also gained them a large following who would be coming to this event), had included interventions in the landscape which were no more than seven minutes apart along the whole route. Although the audience were ambulatory, it was a show to be watched. On *The Storr* we would be asking people to walk for prolonged periods of time, in a more extreme landscape, with less frequent interventions and no formal 'guiding'.²⁷ It was a difficult decision to stick to; there was intense interest from supporters/audience, funders, the board of directors, and journalists, and with no evidence to back up our feelings that a pared back

²⁶ See <http://www.nva.org.uk/past-projects/the+path/> for details

²⁷ See <http://www.guardian.co.uk/artanddesign/2005/jul/21/art> for pre-event article on process and research.

set of interventions was more appropriate. It tested our cohesion as a team with creative control.

However, the risk paid off with very positive feedback from the audience members, some saying it had been a profound and personal experience.

I really found the experience, profoundly moving, inspiring, compelling and enriching and there are feelings which I experienced on the night which will truly stay with me forever.

Donnie Munro ²⁸

Responses were highly varied, and mostly positive, although a few were very negative. The negative responses were generally complaints of a lack of content, which were interesting when set against the ones that spoke of moving, transformative experiences. The act of undertaking a strenuous walk into the unknown, at night, and often in adverse weather conditions, was trying for many people. It was in no way an easy task physically or mentally. The sense of personal achievement and physical endeavour seemed to contribute significantly to people's experience. Those who would normally undertake such a walk during the day would very rarely do so at night and the oddity of (not) seeing a landscape in the dark, and having to work to interpret it, placed people in a more interpretative relationship with the context of the work. I would say this then carried over into their relationship with the 'content' of the work.

...It really did feel as if we were looking at something happening in another world, heaven perhaps.

Kate Kellaway, *Observer*, 7 August 2005 ²⁹

The outcome of this relationship with the experience of the work was seen in the response of many audience members to an independent researcher Dr

²⁸ Quote taken from <http://www.nva.org.uk/past-projects/the+storr+unfolding+landscape/>

²⁹ See <http://www.guardian.co.uk/theobserver/2005/aug/07/1> for full article.

Nina Morris³⁰. She asked participants about their experiences directly after the event on the buses back to the check-in centres. NVA reported that she found that a high proportion of participants could not talk about their experiences at that time, having positive statements to make about it, but not being able to articulate or frame their exact response. Interviews at a later date were arranged, by which time the participants had been able to verbalise their experience. The intense interpretation seemed to still be happening in the immediate aftermath of the experience, with the participants needing more time to digest it before they could frame a response.

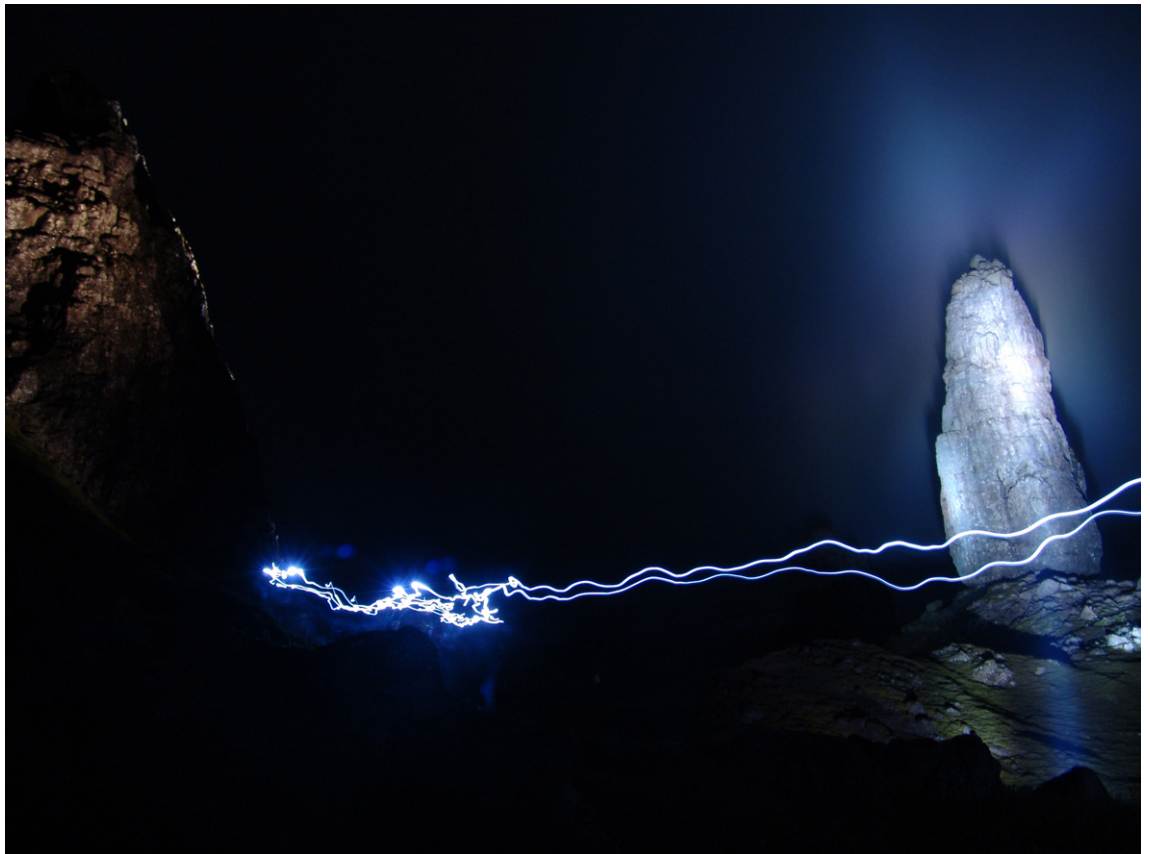


Figure 1-5 The Storr Unfolding Landscape. Trails of participants headtorches as they descend from the lit Old Man of Storr

This work, in itself, has generated other projects in North Skye. A small amount of equipment was left for community use, and a series of events have happened since *The Storr* finished. These have been created, publicised and

³⁰ Morris NJ, *Embodied-sensuous experience and the geographies of landscape art installations* funded by Carnegie Trust for the Universities of Scotland, July 2005-March 2006

organised entirely by community users who were either part of the crew or audience, all individuals who had never created an event like this previously, although many had been involved in other types of creative enterprise.



Figure 1-6 Derelict Church in Bornesketaig, Trotternish lit with community kit left in the area

This ownership and sense of ability points to a sense of agency and connection to the previous event. Some local participants reported seeing the landscape and experiencing it in a way that made them question their existing knowledge of the site. They said that they felt the need to continue the experience by re-visiting the site in day time. The familiar had been re-presented to them in an alternate way. What had been constant and familiar in their minds, built up of memories from previous experiences, had been shifted. They questioned the image of the place they had built up in their minds (often from visits in childhood or early adulthood) and wanted to contrast what they had known, with what they felt they knew now. This new knowledge was of course different for each participant, but the theme of feeling the need to re-engage was seen in a number of individuals.

In the work I have done since, these ideas of leaving a work as open as possible, with as many variances and outcomes as possible, has been at the forefront of my thinking, aiming to create spaces and timeframes that other people can successfully come to and inhabit in a variety of ways.

2. Possibilities and Participation - Critical Context

While there is debate around issues of participation in the arts, much of that discussion focuses on the emergence of ‘socially engaged’ practice: art that involves either working with communities or creating communities, and also involves working with social processes and structures as form. Bourriaud, in *Relational Aesthetics* (2002), discussed the need for a new form of criticism for the art of the 90s and Kester, in *Conversation Pieces: Community and Communication in Modern Art* (2004) also considers this type of socially engaged work.

Bourriaud writes of the rise of this work as the result of an increasingly commercialised and standardised world, where personal social connections are difficult to make. These socially engaged works are made with the aim of making “modest connections” and opening up “obstructed passages”. But in Bourriaud’s discussions the artist seems to be very much at the forefront of the participation debate, with the discussion happening in terms of the audience’s participation with the creations of the artist, or with the artist directly. The focus on the audience-participant is framed in terms of what the artist has specified the interaction will be, rather than in terms of what the audience-participant has brought or gained independently through the act of participating.

Bourriaud writes of the way the work of the 90s has come to model possible universes, that it is taking a chance of “learning to inhabit the world in a better way”,³¹ to form ways of living and acting in the pre-existing world, becoming de Certeau’s “tenants of culture”.³² For him these new works also become periods of time to exist in, rather than spaces to inhabit. They are works which are about the encounter and, although he acknowledges that all art has always been relational to some degree, he sees the importance of this aspect as the central theme – the relational sphere is where the core of the

³¹ Bourriaud, N. (2002) *Relational aesthetics*. translated from French by S. Pleasance, F. Woods & M. Copeland. Les Presses du réel, France, p13,

³² *ibid* p14

work's meaning lies. He sees art as particularly resonant in the way it can inhabit what can be seen as the 'real' world, and due to its scale and the way it relates to an audience. It is neither literature, which is privately consumed, nor theatre, which is about a collective experience of identifiable images. Discussion is built into the frame, it invokes sociability. This boundary between art and 'reality' is always blurred, and trying to draw a dividing line is problematic. However, the way these relational works exist blurs this line even further than normal, and it relishes the percolation which occurs in both directions.

While seeing these relational works as sitting within the world and its structures, Bourriaud also sees them as somewhat parallel to the world, showing gaps and free areas that allow other ways of looking at the existing structure; interstices: a place and time which contrast the designated spaces and modes of inter-human relationships. The exhibition becomes for Bourriaud the "special place" where the groupings for these interstices can happen in an "arena of exchange".³³

Bourriaud sees this theory of relational works as a theory of the way they are created, of their "form" being that of a lasting encounter between parallel elements. These parallel elements set "on one another (the way ice 'sets')"

that "holds good".³⁴ This holding good can be somewhat tenuous, the elements being reactivated into a form by the beholder's presence. The form is created by the gaze and encounter. It invites dialogue. Bourriaud sees the artist as placing their work between "look-at-me" and "look-at-it". One question I ask in this research is whether there are further axes in this dialogue, whether in works with participation as an integral component there is also a "look-at-yourself" and "look-at-your-presence".

In the work I intend to create and investigate during this research I wish to discover a form that is based in the actions and memories of the participant, rather than one which resides in the significance of objects or of existing

³³ *ibid* p17

³⁴ *ibid* p19

political or economic structures. I want to see whether the individual, personal ritual of taking part, and the internal reflection that can be instigated in the participant, can itself be used as form. By removing myself as artist and paring back the physical content from this act of participation I wish to interrogate the location of the work and the sense of involvement and investment for the participant.

Bourriaud, when talking specifically of participation, talks of transitivity, of Delacroix's idea that the beholder has a duty to bring an otherwise dead object to life.³⁵ He describes the transitivity of present day art (talking of the works of the 90s) as work that creates relations outside of the art world, between groups, artist and audience/world and between the beholder and the world. The works Bourriaud cites use recognisable objects and structures of the world to elicit these relations. Where I want to differ in this research is by looking at the relationship between the beholder and their *existing* relationship to the world. To be more specific, I intend to examine how the act of considering oneself active and as a participant can in fact in itself invoke a present-ness in their own existing world, and a reflexive relationship with the beholders own memories and day to day experiences. I intend to examine how the act of participating in the work could allow for them to participate more fully for a moment in their own lives.

I am looking at participation when there is almost nothing external to participate in, the minimum of generic external structures so that I can examine the sense of participation that is guided mostly by the internal existing resources of the participant, or their reaction to the surrounding random everyday objects at the site of participation. From this I examine effectiveness of structures to guide participation which could then be used in other works with differing and more present content.

Bourriaud explains the history of art as a diagram of changing relations with the world. Originally transcendent, art was a deity interface, a way of examining the relationship with the divine. It then became a reflection of the

³⁵ ibid p26

relationship of man and the world, although aware of the immediate and physical it was still ruled by the divine. Subsequently Cubism and other forms which were not directly representational but used the physical world as a basis examined the relationship between man and objects – their physical reality. The art of the 90s that Bourriaud examines in *Relational Aesthetics* now examines and plays with inter-human relations and the invention of models of sociability.

My own interest falls into a different but aligned area of relations, that of the intra-human, that is an examination of our own position in world, our own present-ness, and our own relationships with our own personal sphere. Participation, judging from what I have experienced in my own professional experience, is a lasting and enjoyable experience when it allows the participants to use their own experiences and memories to create the limits and structures of the participation. That is not to say that they are not confronted by the unexpected or asked to consider new perspectives, but the focus of the participation is on the participant's own internal resources and perspectives. If these are never externalised or communicated as part of the work then that is not important. The point of the participation is in accessing and reflecting on your own actions as participant, of viewing your own internal signature on a world which is created by what we remember, what we see, and what we do, and more pertinently how we see what we do. The act of participation acts as a lens to focus these ideas and memories, to give a space to allow the participant to confront them and reflect on them.

My research will focus on this area, paring back the artistic input to a minimum to find the elements that can form a contract for engagement that will allow this participation to occur. The political position that I take in my own work is to aim for a constructive and productive experience for the beholder; a democratic experience where they are able to engage with a work in their own way and on their own terms. This may not necessarily mean an 'enjoyment' of the work, it may even provoke negative reactions, but that the participants can engage with it on their own terms and this can influence their participation. The engagement that they have may mean making

interventions that could be seen in a traditional sense to be vandalism, shaping the work in ways that could be seen to be negative, or by shifting its entire meaning. While I may set up a framework, both physical and conceptually, my aim is for my control to stop at the point of ‘releasing’ the work to the participant-beholders. While I often find that the concerns or feelings that I had when creating a work are echoed by participant-beholders, it is equally likely that ‘content’ and concepts that I had never imagined will be found to be present and valued. I therefore aim to provide a framework that encourages this input.

Although the physical reality of the work encompasses a certain preoccupation with the physicality and truth of the ‘object’ , it does not aim to provoke, resisting the avant-garde sense of shocking a spectator out of complacency (as discussed by Bürger in *The Negation of the Autonomy of Art by the Avant-Garde* (2003)). Nor does it emanate from the position of socially engaged practice concerned with making evident inequalities or providing a position for discussion, as seen in the works highlighted in *Relational Aesthetics* (2002) and *Conversation Pieces* (2004), in part fuelled by the “changing mandates of major private (funding and commissioning) foundations”³⁶ to promote “community based organisations that are working to promote social justice and democracy through media”.³⁷ The work I have created up to this point does share some ground with some relational works in that it has been concerned with inviting people to engage with what has been created by my practice itself, but within their everyday context, be that the place they walk their dog, their local and familiar landscape, the doctor’s surgery, their commute to work or school. This merging with the everyday often has the effect of highlighting the beholder’s own physicality and present-ness in their social space. This could arguably then lead onto other engagements with both it and other people within it. This is not, though, an orchestrated intention.

³⁶ Kester, G.H. (2004) *Conversation Pieces*. University of California Press

³⁷ *ibid*

While the areas of my practice that I am considering as part of this research are not necessarily concerned with highlighting contemporary social issues or, for example, making visible oppressed communities, as many works of socially engaged practice do, they do share a set of concerns about creation of community – a self selecting group with shared interests or concerns, of self-determination, of equal and democratic access to resources.

Use or Ornament (1997), a Comedia publication edited by Francois Matarosso, is a policy shaping document which looks at participation ‘in’ the arts and seeks to link this to wider possible social benefits, such as a higher take-up of training and increased personal confidence, in a particular mode of working for artists. The case studies here often centre on areas of social or economic deprivation, and the capacity for involvement in the arts to ease these difficulties. This is the area where much of the discussion and research on participative forms currently lies. The recommendations in this study for planning environments for the arts are pertinent to my research but the case studies also highlight the variety of encounters and situations that are deemed to involve participation. The ground between this and the examples cited and arguments proposed in *Conversation Pieces* and *Relational Aesthetics* highlight the need for clarity in discussions around participation – about the differences between *participative art* and *participation in the arts*.

Participation now seems in this sense to be seen as a separate object, a particular aesthetic that exists in a particular type of art or situation. For the general public, and often in mainstream media, there is an oversimplification that means that art is either an objectively distant aesthetic object or is doing a job of rehabilitation from a social ill or lack. The critics and commissioners/funders become the consumers and arbiters of value, and the multiple other beholders are often devalued and sidelined (Kester 2004).

Distinct from the tradition of bourgeois art where landscapes are objects to be consumed – picturesque and distant – my personal aims are to find resonance in the landscape the beholder is in, and to acknowledge its mutability and contingency on their presence and experiences. *The Poetics of*

the Open Work (Eco 1962) highlights the varying extent of input from both *artist-producer* and *beholder-producer*, and the effect of how open a work is. There seems, in Eco's analysis, to be a correlation between how early the artist decides in the process that the work will be completed by the beholder and acceptance of the lack of control this will bring, and how open a work is. This surrender of control of the outcome, an almost lack of concern for 'their eventual deployment',³⁸ combined with the careful planning of how other inputs could be incorporated has the outcome of what he terms 'works in movement'³⁹ which by their nature of being physically incomplete and unplanned give the audience "a new relationship between the *contemplation* and the *utilization* of a work of art".⁴⁰

By exercising this choice the *beholder* acknowledges the position of the work itself, but does not necessarily have to subscribe to it. Derrida talks of it as the countersignature (2004). The artist-creator signs the work with their mark, and then the beholder countersigns with their interpretation, be that in concordance with the original signature or in counterpoint to it. The second signature is not a facsimile or mimicry of the first but an independent creation acknowledged on the same level as the original.

This intrinsic and equal participation discussed by both Eco and Derrida is the area I want to investigate further. How can situations be set up where the initial 'signature' is visible but not dominant? How can space be made for a countersignature while not leaving so much space that there is nothing to react to? It is also the question of how participation can be intrinsic to the experience of the work itself, even to be the work. Participation, and the value of participation, collaboration and artistic input into normal life *is* seen as being of importance. A dawning recognition came throughout the 90s of the positive outcomes that were being felt from participation in the arts, but when Matarasso talks about these values in *Use or Ornament* they are being

³⁸ p22 Eco, U. (1962) *The Poetics of the Open Work*, in Bishop, C. (ed.) *Participation: Documents of Contemporary Art*. Whitechapel, London & The MIT Press, Cambridge, Mass.

³⁹ *ibid.* p30

⁴⁰ *ibid* p39

evaluated on the benefits to wider society, on economic impact – be they soft or hard – rather than on what the value of participation is for the beholder of a work of art and their relationship to that art and their experience of it. In Matarasso's model, the art becomes almost a course of medicine, to be pursued for the end goal of a better society. In my study, I retain an aesthetic model, 'the work of art', but explore what that 'work' might be - where it might be and how it might be open.

In my professional experience, participation is now almost always a requirement of briefs and commissions. However, it is also almost always expressed as a separate requirement to the 'art' itself, separated in method and outcomes, and evaluated separately. The relationship that will exist and the outcomes are often asked about before participants have been identified or a relationship with site and 'community' has been started.

The idea of participation is dealt with in many other areas, including public services. In *With* (Leadbeater 2008) and as a progression of that in *The Art of With* (Leadbeater 2009), the need to build structures around relationships and an acknowledgment of the existence of, possibly unknown, pre-existing groups and communities in terms of a structuring arts and public services is highlighted.

Both artist and audience are exploited or strait-jacketed by cultural policy or regeneration that demands that this experience be measured, quantified, justified and results orientated. Such imperatives can only lead to cynicism, bureaucracy, tokenism and lip service rather than genuine engagement.⁴¹

In these cases, the impetus can be seen as external to the artistic process, whereas the acknowledgment of relationships, interdependence and contingency would seem to be at the heart of the signing and countersigning procedure.

⁴¹ Govinda, M. (2006) Unacknowledged legislators? in Future Forecasts: *Outcomes and Issues. an appetite for change in the visual arts.* (ed) Jones, S., G. Nicol, & L. Wirz. a-n The Artists Information Company Newcastle upon Tyne

Thinking with reflects the vital importance of relationships to our well-being. The difference between a life that feels rich and full, and one that feels empty and hollow, are the quality of our relationships, whether we feel significantly connected to others.⁴²

Rather than treating society as simply a group of autonomous individuals who can be catered for with formulaic responses, the multiple possible contingencies of their situation are brought into the process, allowing for a wider variety of interpretations and use of services, more appropriate to individuals' needs. The need to get away from the *for* and *to* modes of provision is one of Leadbeater's main themes, leading to his model of aiming for *with*.

Often in the name of doing things for people traditional, hierarchical organisations end up doing things to people.⁴³

Where this becomes particularly interesting is in how the visible outward sign of this interdependency can validate and increase the sense of *with*, of participation. If the participation is visible in the outcome, in the physical reality of the work, what effect does this have? For the outcome to be a visible part of an ongoing participative process, then, should a cumulative building of signatures, in all kinds of hands, be visible as a mirror to this participation? This *with* of the *countersignature* gives us the possibility of verifying our involvement or agreement, and the recognition of the possibility that we could once again be involved, can repeat or iterate. The possibility and the actuality of making these actions is performative: an active meeting or a mirror between the signature and countersignature.

As Bourriaud notes in *Relational Aesthetics*, socially engaged and participative works are not a movement as such, they have organically grown out of the social and cultural situation they were created in. As such, there is no manifesto or visibly held formalised ideals. Outcomes of this type of work are

⁴² p6 Leadbeater, C. (2009) *The Art of With: An Original Essay* for Cornerhouse, Manchester. Published under a Creative Commons License

⁴³ p2 Leadbeater, C. (2009) *The Art of With: An Original Essay* for Cornerhouse, Manchester. Published under a Creative Commons License

often identified by participants as positive, and are therefore identified by commissioners and curators as desirable. However, the lack of manifesto or collective positioning statements means that while these outcomes may be sought, there is little written or theorised about how a brief or project can be created that will facilitate them. In this sense, there is often a lack of coherence between the structure, expectations and process of a work. There is little back and forth, and the balance between participant and artist is difficult to gauge. The unstable definition, and contingent processes of participation, and the confusion between potential for and the act of participation also blur the discussion. In *Participation and Media Production* the editors Carpentier and De Cleen highlight the need for an acknowledgement that ‘technologies’ or objects of participation are not necessarily deterministic. Just because the potential for participation is there does not mean to say that we should assume that it occurs. There is also the question of what the participation is analysed for. A tendency has been to try to distinguish ‘true’ participation from ‘pseudoparticipation’ rather than to look at the underlying processes and to see how those sit within wider societal structures.

In *Politics of Aesthetics* (Rancière 2004) also looks at this problem of the potential or assumed situation, and that which actually exists. Rancière’s concept of the ‘distribution of the sensible’ makes evident the care which needs to be taken in making visible the structures of aesthetic experiences to be able to determine who can truly take part in them, and the barriers that may prevent others from doing so. As participation processes can take time and personal commitment and investment from a participant, there is a certain level of consumerism which can come into this arrangement with a participant needing the feedback of seeing direct indication of their own effort and involvement reflected back to them. If this feedback is made particularly clear and evident, can the content of the final work itself become a representation of the participation or the dialogue? Or, for a single participant to recognise themselves in it, does the work simply become a collection of very personal and individual fragments loosely bounded or supported by the work? Can a collective participatory work truly be a representation of a dynamic performative experience? There is the risk that

the artist may simply end up in the position of aesthetically re-presenting the static pre-dialogue viewpoint of the participant.

If the processes of participation that are used (or not used) are not evident in the final work, if they are not visible as the product of participative and/or collaborative processes, then the value of that collaboration and input can be diminished – the object and the process can become dissonant. If participation is to be central and valuable, as it has been found to be in some of the emerging practices previously discussed (Kester, Bouriaud, Matarasso) then there is a need to examine the structures around participation itself from the participant's point of view and with direct reference to their participative experience rather than the knock on effects on wider society. This is not just of interest for my own practice but also in the development of commissions and briefs where participation is being included. 'Participation' needs elaborating as a concept before it can be incorporated into mainstream arts practice successfully. At the moment it seems that the outcomes are being evaluated but the value and qualities of the actual physical and performative experience for the participant are outwith this evaluation.

My aim is to look at this experience through the lens of my own practice. My own work creates spaces where people can do what they habitually do, but in a parallel proximate position to their usual one. They are a step removed but still on familiar ground.

I work with condensing or expanding existing timescales, geographies and practices as the concept in my work. By layering up these familiar yet displaced scenarios and encouraging people to interact with them I aim to enable multiple readings of the context and the work.

The physical manifestations of the projects are usually of materials and physical forms that are somewhat alien or unusual to the context, triggering recognition of the art object and placing it into a position of catalyst for these readings. However, the main aesthetic experience of the work is produced by

the participants' inhabitation of the space and context of the work, most often at a separate time to me as the artist.

I produce a 'container or 'nest' for the ideas I am evolving about a place and then invite people into this space as guests. Although my actions and interventions may make a suggestion of how they too may inhabit it, the participants do not necessarily have to follow that. There are generally no guards, no instructions and no rules. Any conversation or decision-making on what may happen takes place between the participants, whether verbally or not.

I am present in the before and after of the experience but not the during – except as a sense of my previous presence, my physical act and relationship with the space. What is left by a performative participative act, by our collective actions and relationships in a place and with a place, are ruins and echoes of our relationship with it.⁴⁴ The objects are containers, memorials of our participation, which can then be re-enacted. They can also, of course, be seen just as objects, and a participant could choose to only interact with them as such. They therefore have multiple layers of meaning. By my memorialising my own act of participation I hope to open up access to a liminal space through a participant's engagement with an actual physical place. This liminal space is a threshold between the physicality of the place and the actions that have occurred there. It is a zone of potential for future action, and a catalyst for memory of other actions and other places. I am interested in whether this recognition of my being able to sign this place as an artist gives impetus to the possibility of recognition by the participant. Can they be triggered to recognise something of the space in themselves and something of themselves in the place? By seeing someone else's personal engagement can their own, possibly very different engagement be encouraged and opened up? Does this memory of appropriation and performance allow the participant to enter a dialogue?

⁴⁴ Kellehar 2009 UoG TFTS Seminar: *The Spectator is the Product of Our Hands*

In *How Societies Remember* (Connerton 1989) the nature of repeated actions in the form of habit and ceremony is examined. Connerton makes visible the traces of habit and commemoration that we often embed into our own daily performances, repetitions and recognitions, which have a significant impact on what we are able to recognise and take part in. This embedding into daily life fuses together different aspects into one object. Basso, (1984) using M.M. Bakhtin's term, talks of them as 'chronotopes', as moments of significance where time, place, action and community fuse:

points in the geography of a community where time and space intersect and fuse. Time takes on flesh and becomes visible for human contemplation; likewise, space becomes charged and responsive to the movements of time and history and the enduring character of a people. ...Chronotopes thus stand as monuments to the community itself, as symbols of it, as forces operating to shape its members' images of themselves.⁴⁵

The notion of chronotypes seem to fit with the idea of participatory moments, or performative actions, where the action of doing a particular thing in a particular place, at a particular time take on personal or communal significance. The act of participation can be used to fuse place, action, memory and habit into a monument or symbol. It is Bourriaud's "special place" where groupings can occur guided by the specific principals of that time and place.⁴⁶

When looking at collaborative practices that involve both physical action and presence, and time - performative practices - strands of existing theory on theatre, audiences and the progression of the relationship between audience and 'actor' form part of the discussion. These theories in themselves have

⁴⁵ M.M. Bakhtin (1981) *The Dialogic Imagination: Four Essays by M.M. Bakhtin*, translated by Caryl Emerson & Michael Holquist, University of Texas Press, p84 as cited by Basso pp44-45 K. Basso (1984) 'Stalking with Stories: Names, Places, and Moral Narratives among the Western Apache.' In E. Bruner, ed. *Text, Play and Story*. Proceedings of the American Ethnological Society.

⁴⁶ Bourriaud, N. (2002) *Relational Aesthetics*. translated from French by S. Pleasance, F. Woods & M. Copeland. Les Presses du réel, France. p17

often used theories more usually employed when discussing literary forms, and the relationship between reader and writer. Theories on reading and writing which have bled over into performance theory interest me particularly. They concentrate specifically on the significance of the part of the reader in forming and reforming the written. De Marinis and Dwyer's *Dramaturgy of the Spectator* (1987) in particular concentrates on how an active spectator and new type of theatre has to take into account the action of the spectator themselves, allowing them their own dramaturgical position of creating the text. Rancière too, in *The Emancipated Spectator* (2007), urges the freeing of the passive spectator into a new analytical role. They are presented with something strange and must analyse it for meaning, discovering in that their own situation. They also discover their own ignorance and equality, a need to interpret and an equitable position from which to interpret; they 'becom[e] aware of their situation and discuss their own interests'.⁴⁷ There is a lack of dominance by the artist, a lack of transmission of meaning, and a lack of communal experience beyond being part of a community of interpreters - an equality of interpretation. A lack of opposition between doing and seeing, activity and passivity leads to multiple possibilities of meaning, and multiple routes to participation.

⁴⁷ Rancière, J. (2007) *The Emancipated Spectator*. Artforum International, March 2007; Vol.45, Issue 7 pp271-280

2.1 Practice Research Context:

As noted in the first chapter, my training as an interior designer at undergraduate level meant that my background is in a discipline that, at its heart, has an interest in both people and the utilisation and transformation of existing spaces. My work on graduation soon started to investigate these concerns in a less applied form, through a variety of commissioned arts/design projects as part of a long term creative collaboration: <slight>.

The proposal for my AHRC funded MPhil research has focused around participatory forms. From my experience as a practitioner the areas that seemed not to have been explored to date are the rules and structures that prompt or guide participation, or the types of participation that different rules/structures enable or limit. ‘Participation’ in the arts seems a key current trope. However, it also seemed to be insufficiently nuanced in terms of understanding how artists can guide such participation and with what potential outcomes. I wished to engage with the ways in which I could structure a work so that the spectator knows how and when to step over the liminal space between world and work and become an active and activating participant.

Participant involvement in artist-led art and performance works is a significant strand of current interest to arts practitioners, curators, funders and commissioners. However, there is a scarcity of investigation into the mechanisms and structures employed as part of projects that may encourage, limit or guide participant involvement.

My research aimed to enter and contribute to the current discussion about democratic arts practice.

As well as drawing on various theorists, as outlined in the previous chapter, which include Eco, Bourriaud, and who offer perspectives on participation from varied backgrounds, my own practice and design background will also provide a body of knowledge for this research.

The practical portion of this research was conducted through a number of mutually informing layers, including a series of early reflective lab-performance explorations, forming into further experimental participative events leading to qualitative (written) interviewing of ‘audience’ members. It was made from a subjective standpoint, via the processes of my own existing practice.

My own practice sits between disciplines, I am myself a trained designer, though working, more often than not, in an ‘arts’ field; often the projects are ones which cross disciplinary boundaries between art, design, theatre, performance, and others, and they often have a limited life span. As such, the archival and contemporary work that I have internal recourse to is also quite often ephemeral and cross disciplinary.

Within an interior design context Shona Kitchen and some of her work with architectural designer Ab Rodgers, has been a particular reference point with her focus on responsive environments. A graduate of Glasgow School of Art BA Interior Design, Kitchen then studied Architecture at RCA. On graduation she quickly incorporated responsive and reactive technologies and designs into her work in both ‘concept’ pieces and real world installations, including an exhibition in Kelvingrove museum, furniture fairs, a Comme de Garçon shop with responsive sound and furniture, and more recently a work for an airport departure lounge using a combination of videos of a fish tank and intelligent flight tracking software. Although Kitchen herself doesn’t create works that are directly participative, her focus on including stimuli and real world data to create design works that reflect and respond to their changing environment has been a significant influence on my thinking since I first encountered her work in the late 90s.

Dunne and Raby’s discursive design projects, which focus on the cultural and ethical implications of design technology being integrated into everyday life (part of the ‘critical design’ movement which looks to use design as a way of

asking questions about the world around us ⁴⁸) have also had an early influence on the way I have approached my design practice. Both Dunne and Raby lecture in Design Interactions at RCA and were both founding members of the Computer Related Design Research Studio at RCA. Their design projects, from radiowave responsive pillows to nervous robots, acknowledge that designs need not provide a pre-determined answer to a known need, but might instead be created to provoke an intriguing conversation which could not have previously been anticipated:

Beneath the glossy surface of official design lurks a dark and strange world driven by real human needs.⁴⁹

This provocation, rather than answering of fixed known questions, is a preoccupation that I have shared when looking to create a framework for this investigation into participation, and previously and repeatedly in my own practice. The anticipation that each participant will bring unknown and varied inputs to any act of participation, and that this needs to be allowed for and embraced is critical to the way I have approached this research.

Several groups that create or facilitate interventions in public places have also been of interest during my planning. Although they employ various methods of engagement, and do not directly ask for participant input, their methods and output have informed my thinking. Luz Interruptus⁵⁰ have in particular been an influence. They use light in public places to try to either highlight problems in public spaces, urban decline, or to point out overlooked areas. Their aim is to make public interventions that can be understood without instructions. The interactions are not controlled, Luz Interruptus saying that “Our name has a lot to do with our work method. “Luzinterruptus” is a word of Latin origin which means interrupted light: What happens to our lamps shortly after they have been left on the streets.”⁵¹. They also aim for

⁴⁸ Adobe ThinkTank article - <http://www.adobe.com/designcenter/thinktank/dunne.html> 2009

⁴⁹ ⁴⁹ Dunne and Raby in their book **Design Noir** quoted in an Adobe ThinkTank article - <http://www.adobe.com/designcenter/thinktank/dunne.html> 2009

⁵⁰ an anonymous Spanish group of 3 artists

⁵¹ Luz Interruptus interview <http://www.urbanartcore.eu/luzinterruptus-we-are-not-light-art-pioneers/>

their installations to “try to follow the rules that apply on the streets. We make an effort to use simple material that we find in them, to recycle”⁵² allowing room for other users and artists to fit alongside their temporary light installations. Their installations have included temporary lit bike lanes in city centre locations, cushions of leaves in harsh urban spaces devoid of plants, and small model birds inhabiting construction scaffolding.

Graffiti Research Lab is a group “Dedicated to outfitting graffiti artists and activists with open source tools for urban communication”⁵³. They aim to disseminate information that will be useful for people to create their own public interventions. They use their own website and others like Instructables⁵⁴ to spread information on how to create projects such as the LED Throwies instructions. LED Throwies are small light up magnetised objects, which can be thrown at metal surfaces in the urban environment to create temporary light graffiti in otherwise inaccessible locations. The dispersed and anonymous nature of the group’s presence, and their open source philosophy that allows users to build on the work of previous participants, was particularly interesting in the context of my practical experiments.

As well as these low key and contemporary practitioners there is also a body of archival work, which I looked into during the course of my text based research, that includes works such as Kagel’s *Eine Brise* (A Breeze) a ‘transient action’ scored for 111 Bicycles and John Cage’s later works such as his graphics scores with instructions for performers to interpret rather than a fully notated score. Allan Kaprow’s - *Untitled Guidelines for Happenings* was a set of instructions that can be used to create happenings. The completion is down to those taking part, distributing responsibility for the performance to its participants and accepting the element of unpredictability that this will bring.

⁵² *ibid*

⁵³ graffitiresearchlab.com - archive

⁵⁴ <http://www.instructables.com> - “Instructables is the Biggest How To and DIY community where people make and share inspiring, entertaining, and useful projects.”

As well as this existing collection of resources that I had in mind, and those historical works that I encountered as part of my research I also sought out a small number of contemporary participative events and opportunities. I felt that it would benefit my own research if I had been a recent participant in a number of different types of participative events. Amongst these were the Free Shop in New York - a shop of donated secondhand items in the heart of New York's financial district, where shoppers were encouraged to take any item free of charge, with an accompanying receipt so long as they felt they really needed it; a collection of small scale works at Rules and Regs in Liverpool; and Nic Green's performance Trilogy Part 3 - which called for audience members to take part in the Trilogy project by accessing the Make Your Own Herstory website ⁵⁵ after the performance and taking part in some of the tasks, feeding back their involvement to the website by submitting photos and text. I was also a participant in Adrian Howells'⁵⁶ research project, a very personal participative set of interactions, in a one-on-one setting. These styles of participative action, although in most cases very distant to the style of work I am proposing, gave me a wider look at contemporary participative projects.

In my own participative events I was interested in asking questions about the components in the structuring of a work, and the implicit and explicit language and rules that an artist and audience come to share through this structuring. My interest is in finding some of the possible components that can be used to create a situation and work where an audience member can feel they are participating fully in the experience, that they have an equal role to the artist; and that their participation has a real impact on the outcomes of the work. To this end, I have focused on several areas or stages of a work to try and tease out the significance of the way each of these stages is experienced by the audience member, and whether it incites participation, and/or a sense of participation. The areas or stages are:

⁵⁵ <http://www.makeyourownherstory.org>

⁵⁶ Adrian Howells is a Theatre Film and Television Studies Honorary Research Fellow - the research was part of a AHRC funded project.

1.Invitation

2.Contribution

3.Physical sign of performance

4.Awareness of a wider community

5.Reflexive action

These routes to participation aim to allow a resonance between the context (physical, historical and cultural) and the beholder, which allows them to create their own personal landscapes on their own terms, and to acknowledge its mutability and contingency.

3. Experiments

My previous professional practice as a public artist and creator of participative events and artworks has provided me with the basis of a self-generated project that I am using for creating my experiments.

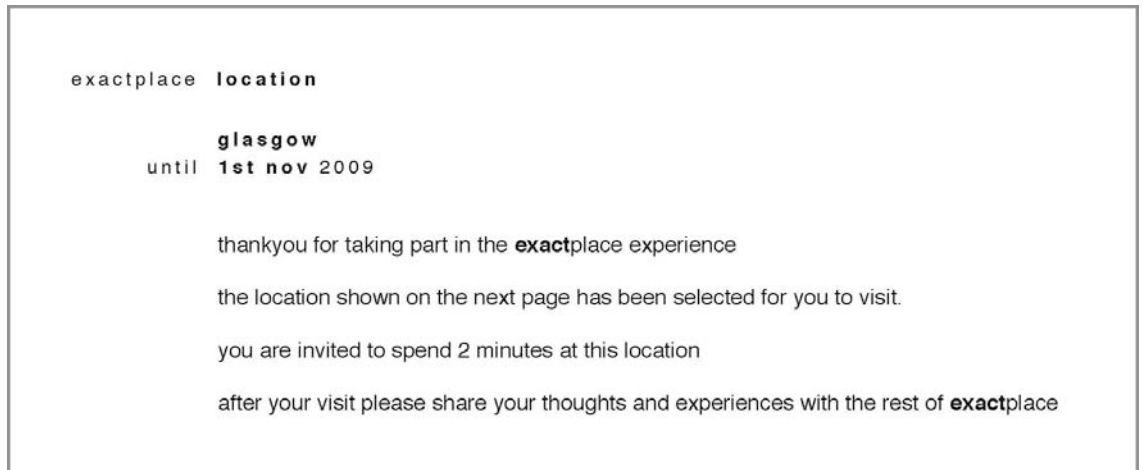


Figure 3-1 example of invitation text for **exactplace** meta-experiment

As a framework for conducting these experiments I am using **exactplace**, a documentary project that <slight> had previously started, which maps private urban markers in public spaces.

exactplace is an experience where participants may take a moment to spend time in a (non)specific location; to consider their own presence and connection to a place, to other people, and to the experience they are having in that moment.

By highlighting randomly allocated locations and assigning them a significance through limited presence by participants, I anticipate that a sense of connection and involvement will be generated for each participant.

By feeding this back in a variety of ways, depending on their own feelings and involvement, I hope that a collected sense of each **exactplace** will be built by this shared participation. This feedback may be via video or sound recordings, others with text, images or a description of activity.

Continually shifting and changing, each participant creates the place from a merging of their own experience, the place itself, the time of their visit, and the visits of those others before them. The intention is to induce a personal experience framed by a sense of collective involvement.



Figure 3-2 example of survey marker used for choosing locations.

These markers in themselves have no widely held cultural significance. They are most often used as a way of measuring relative location and movement in urban structures by city planners, architects, and construction companies. Although they mark a very specific fixed location for the observation of other locations, they have no value in themselves - the spot they mark is not the thing which is being recorded, it is merely a fixed point from which to observe other places. While there is undoubtedly a discussion to be had around the insertion of these marks, which is done with little regard for context and the long term disruption to the material and visual landscape of the city, for most viewers they hold little cultural significance, merely forming another small part of the multi-layered surface of the city. Indeed during the experiments that formed part of this research without other clues to guide them many participants did not notice the markers despite them being found at the 'exact' locations they had been sent to. The arbitrary insertion of these markers into the urban geography of a city, making a fixed and permanent mark, does, however, create an existing network of places that can be used to overlay other experiences and journeys.

By using part of this ‘meaningless’ network of places, I hope that the focus of the experiments has been shifted onto the quality of the participants’ experience, and that the level of creation of meaning and significance assigned to the location can be one of the measures of success of their activation from spectator to participant.

The experiments consist of a means of guiding people to one of these locations, and their spending a minimum amount of time there (approx two minutes). Each of the following defined areas was looked at in an independent experiment, with a ‘control’ participant, who has only enough input to allow their participation, alongside a number of participants who have an increased level of input of the selected type. Each experiment was created to try and have the minimal amount of input needed to facilitate participation. These inputs take a variety of forms, detailed in the next section, from knowledge of others taking part to a sense of the artist’s previous presence at the location.

The areas of investigation that I have focused on for my experiments are possible generic stages or parts in a participative event or work. I have identified these by looking back at my previous work and noticing re-occurring areas, needs and themes.

For any group or individual participant there will always be personal, cultural or practical barriers to participation, so my evaluation of the responses will need to include an awareness of who can take part, the barriers to participation discussed in works such as *The Politics of Aesthetics* (Ranciere 2004). Similarly, as highlighted in *Participation and Media Production* (Carpentier and de Cleen 2008), the technologies and physical objects of a work are not necessarily deterministic. Potential exists, but it does not necessarily mean that it occurs, although it is often assumed that it has. In an open work different participants will possibly respond to different stimuli. With this in mind, these are the particular areas of enquiry that I have highlighted for each section of my practical experiments:

1.Invitation: offer, explanation and contract

Does the first contact, before the actual act of participation, significantly affect the nature of the experience of the work or event itself? Does pre-knowledge and time to internalise the expectations and programme of action expected enhance or detract from the experience? Does the accepting of the contract to participate encourage a greater feeling of involvement, than if the experience is only revealed as it occurs, or shortly beforehand?

2.Contribution: input into construction of performance

If participants feel they have shared in the formation of the experience, having a mechanism to input into the process, and having that input acknowledged, do they have a greater sense of involvement or ownership of the experience? Will their own input, and possibly that of others, be seen in the experience and add value and quality to the experience of participation?

3.Physical sign of performance: a signifier of ‘art’ or ‘theatre’

Do external markers validate the personal experience of participation? Does the absence of a guiding visual structure negate the feeling of participation in a wider experience? If there is no visible sign of performance, of the ‘venue’, can the participant ‘enter’ the work successfully?

4.Awareness of a wider community: engaged in the same experience

If an awareness of the existence of a wider community of participants is present does this create a greater sense of participation? Does it increase the feeling of ownership, agency and inhabitation of the work? If this awareness is not direct, but location or time-shifted, can the same feelings occur as through direct knowledge?

5. Reflexive action: a means of ownership, private or public

If a process exists within the participation for the participants to reflect on their own experience, does this further engage the participants in the experience? If this reflexive action is known about in advance does that produce a different effect than if it is only revealed after the participatory event has occurred? Does whether the products of this reflexive action are made public or kept private affect the quality of the participation, and the reflection on it?

3.1 Experiment design

After highlighting the previous areas as the ones for investigation, I then divided the types of experiments into 4 groups. The method I decided on for the investigations was a pseudo-scientific method of dividing my participants into different groups, with each group containing a control participant, alongside 'active' participants. All the participants knew that this experience was part of a research project, rather than it being presented as an independent artistic experience.⁵⁷ This would allow me to make comparisons between different types of input even though the participants' relation of their experiences would be personal and subjective. The first group was to combine **Invitation** and **Physical Marker**. This experiment happened in advance of the other 3 groups to allow some time for me to reflect on these fundamental aspects of an event: asking someone to participate, and giving them basic knowledge that they are doing so.

The participants used for these experiments were self-selecting after a general call for participants via departmental mailing lists and my own email lists, and consisted of friends and acquaintances. They were for the most part highly culturally aware and inclined to take part in artistic, cultural or theatrical experiences, although a significant number mentioned spontaneously in the questionnaire stage that they were uncertain about participative experiences, or public art in general, and felt that they lacked an understanding of what was normally expected or usual in this type of experience.

The physical symbol I used was a painted decal or 'tag' around the pre-existing metal survey marker in temporary paint. A photo of this intervention was included in the invite and gave a clear visual sign to the participant that they had reached their location.

⁵⁷ Due to the University Ethics guidelines all participants had to be approached to be part of the research initially, rather than to be invited to take part in an artistic experience and then invited to take part in research subsequently.

Each participant was asked to spend two minutes at the site. The invites were of two types, one group had basic instructions with the bare minimum of information needed to get to the site, the other group of participants had a more detailed invite with contextual information including text, references to sights and sounds that I had experienced, and a drawn map rather than just a portion of a Google map. The more detailed invite contained information that I could only have acquired by having spent time at the site myself. After analysing the feedback from that first group it became clear that a physical marker was a necessity for participation in this experience. The participants who were not provided with this physical visual feedback of successful location of the “venue”, and one participant who could not find the physical marker provided, all reported feelings of confusion, and of questioning their input into the experience. There was mention of the possibility of failure from these un-located participants, whereas those participants who had the physical feedback of locating the marker mentioned a sense of discovery and presence, and also of ownership of the act of discovery. On this basis, I decided that each of the other 3 groups would also be provided with the visual feedback of a painted tag, alongside the other areas that were being investigated.

In the case of each of these experiments decisions were made in advance as to which randomised participants would receive which inputs, and the processes that they would go through. Any ‘evidence’ they had of their input, or connection with their experience was therefore entirely in their own interpretation of it, not in my response to their feedback, personality, or inputs. In doing this, I hoped to remove any bias I might place in giving participants locations or types of tasks, particularly as most of these participants were in some way known to me and I could have been influenced to try and ‘match’ participants to locations to which I knew they would respond.

Each participant in the following 3 groups was given an instruction sheet which gave as a minimum the location and a basic time frame of a number of days in which to visit. Each of the previous areas of investigation then

provided additional contextual information on that instruction sheet. For example, the knowledge of whether they would be asked for feedback after the event, or the idea that other people would be asked to go to the same place. This gave a consistent baseline for all the participants.

The same types of locations were chosen for participants in each group, to try and eliminate bias caused by location. That is, one group was located on a shopping street, the next near an undeveloped gap site, another on bridges over the River Clyde, the next at a location near a park.

The experiment groups broke down as shown on the following pages. I have listed the way in which the different participant inputs varied, and what each group of variations was looking to investigate.

3.1.1 Experiment Group 1

Invitation and physical marker

Minimum 4 participants needed.

Participant A – **factual** invite + sent to location **with** highlighted physical marker

Participant B – **factual** invite + sent to location **without** highlighted physical marker

Participant C – **extended** invite + sent to location **with** highlighted physical marker

Participant D – **extended** invite + sent to location **without** highlighted physical marker

	Highlighted Marker	No Highlighting
Factual Invitation	Participant A	Participant B
Extended Invitation	Participant C	Participant D

Figure 3-3 Table of combinations of Invitation and Physical Markers given to participants in Experiment Group 1

All participants were asked to go to a particular place between certain times (different location for each participant). They were asked to spend 2 minutes or as long as they would like to at the place.

Highlighted Physical Marker: a signifier of ‘art’ or ‘theatre’



Figure 3-4 Tag used to highlight physical location for ‘Physical Marker’ participants in Experiment Group 1

All participants were sent to a location defined by an existing survey marker.

For the highlighted markers group I emphasised this survey marker with the use of a surrounding temporary tag in the shape of a viewpoint map symbol. This was also used on the map in the information given to the participant to show the location they were to go to. Also included was a photo of the

highlighted tag in their information. Where appropriate this may indicate orientation, or show the full circle panoramic symbol.⁵⁸

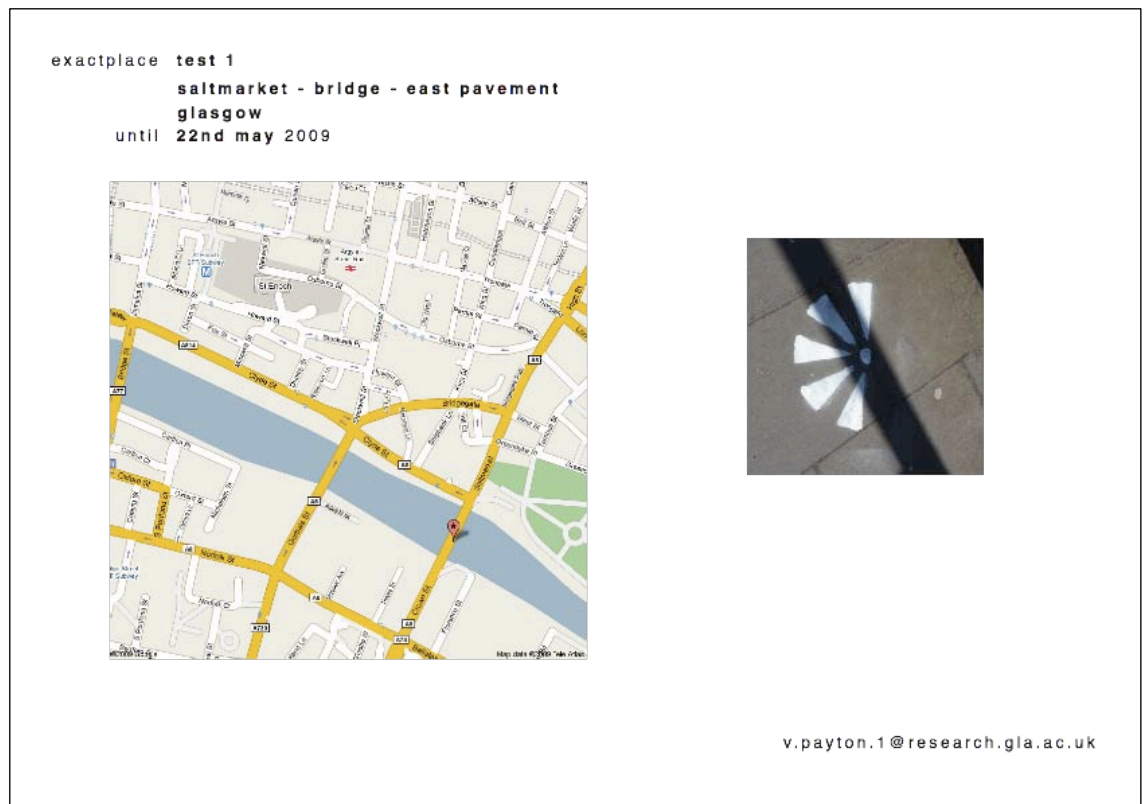


Figure 3-5 Map invitation showing basic map and highlighted survey marker with tag of viewpoint symbol

The participants going to a **non-highlighted** location were asked to go to a place which has a survey marker, but one that was not highlighted in any way. They were also not told that there was a survey marker at the location. The image on the map they were given was a standard dot, or ‘pin’ symbol with no reference to a physical mark at the site.

The aim of having these two options was to investigate whether having a sense of the participants’ actions being specific to a place, and the act of their participation being rooted by that connection, gave a different quality of experience than when there is no sense of connection or arrival by not having a marked physical point to arrive at. When there was no tag would the uncertainty of whether or not the participant was in the ‘right’ location interfere with their engagement with the experience?

⁵⁸ See Appendix ii for further samples of information sent to participants

Extended and factual invitation: offer, explanation and contract

All participants were sent information on the location to visit, including a map, and a time frame to visit in. Communication with all participants was by email.

The **factual** invite group received only the map and time location with no contextual information about it. They had just enough information to be able to complete the activity. I generated the map with Google Maps, as it is a standard recognisable format that most people would be comfortable with.

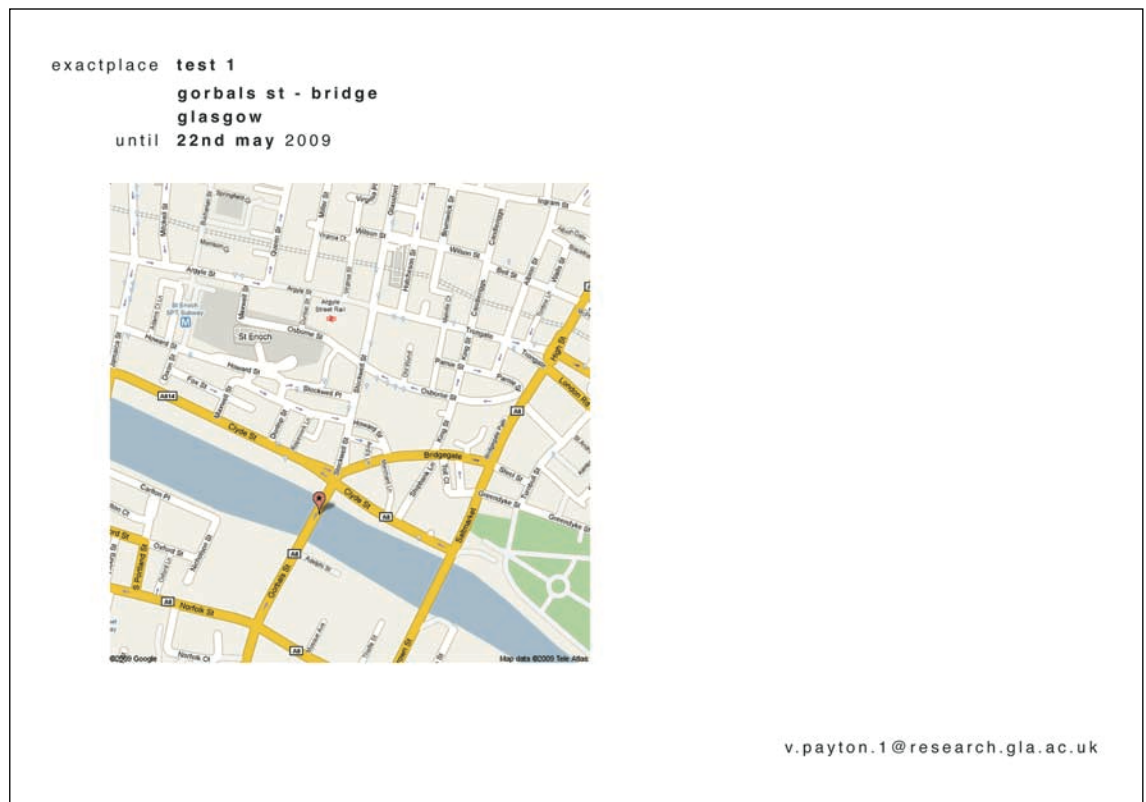


Figure 3-6 Map invitation showing basic map with no highlighted marker

The **extended** invite group had the same information but presented in a different way, and with some additional context. The information was presented in a document attached to the email sent, with some contextual information about the location that made it explicit that I had been to the place and spent time there myself. Rather than using a generic Google Map

the document was ‘designed’ so that it was also clear that some time has been spent preparing it/considering it for the participant.⁵⁹

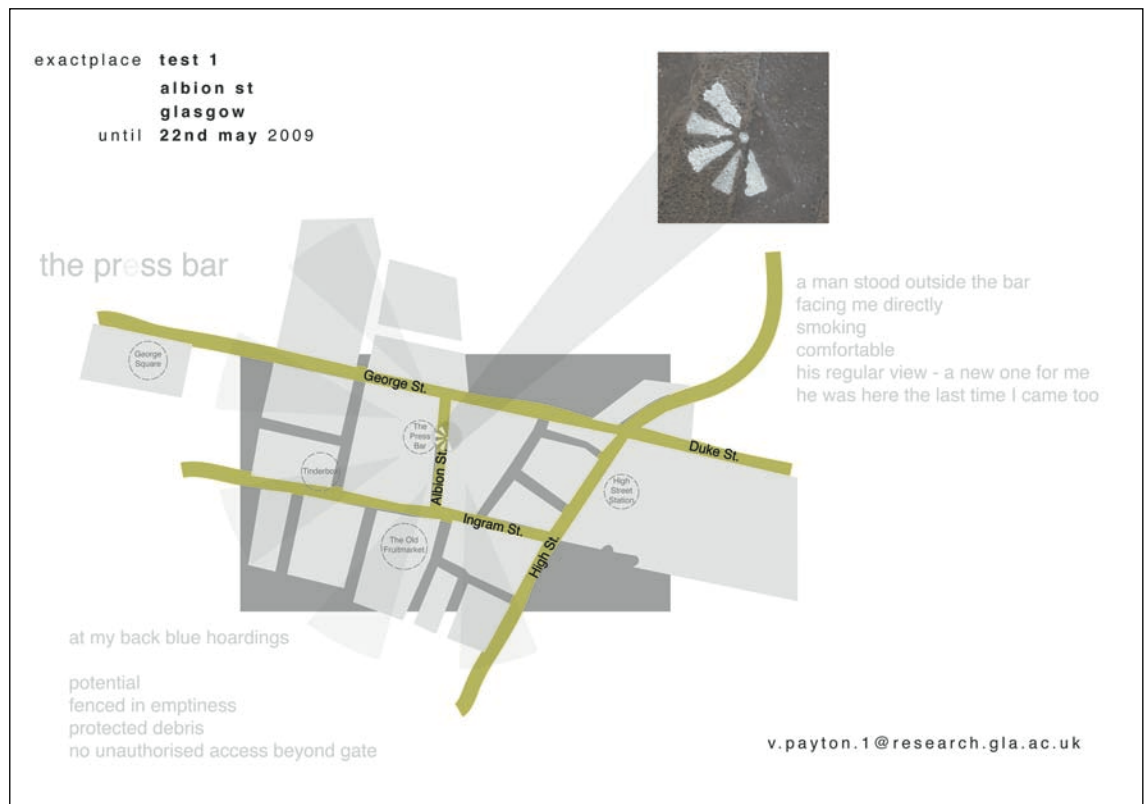


Figure 3-7 Map invitation showing extended map and highlighted survey marker with tag of viewpoint symbol

The aim of having these two options was to investigate whether the participants had a different quality of experience. If they felt they were being invited into an existing aesthetic experience that I had set up, compared to being asked to do something where there was no sense of being invited into an existing experience. With the extended invite they may have become aware that they were being asked to ‘co-author’ or countersign my own participation. With a factual invite would there be little sense of a pre-existing experience?

3.1.2 Experiment Group 2

Contribution: input into construction of performance

⁵⁹ See Appendix i for a copy of the invitations

Minimum 2 participants needed.

Participant A – **no contribution: without** any idea of having made any input

Participant B – **contribution: with** input via ‘open ended text’ response

All participants were asked to go to a particular place between certain times (different locations for each participant). They were asked to spend 2 minutes or as long as they would like to at the place.

All participants were sent to a location defined by an existing survey marker which was highlighted with a surrounding painted tag. This tag and survey marker combination was visible on the instructions sent to the participant in the form of a photo. All communication was via email.

Participant A was provided with instructions which showed a location, timeframe and the photo of the tag, no input was asked for from them.

Participant B was asked to provide open-ended text in response to the following:

Thank you for participating in **exactplace**. Before I create a location for you to visit I would like to find out a little about you, and your relationship to the city.

In a few sentences tell me about a time you have spent in Glasgow, maybe a journey you made or a place you visited and what you specifically recall about that experience. It could be an everyday moment or something more significant; a pleasant or an unpleasant memory; somewhere well known, or off the beaten track.

Once you have emailed me back with this I will send you a further email with details of a location to visit.

My location for this participant had already been chosen in advance of the response provided, so that it could have no influence on the outcome beyond the expectations or assumptions made by the participant.

The aim of this group's experiment was to investigate the difference between a participant who feels they have been an active partner in their choice of location, and one who has had that aspect of the experience decided for them.

3.1.3 Experiment Group 3

Awareness of a wider community: engaged in the same experience

Minimum 2 participants needed.

Participant A – **no community: with no** awareness made of other participants

Participant B – **community: with** evidence of other participants – **same location**

Participant A was provided with instructions which showed a location, timeframe and the photo of the tag. No mention of other participants was made.

Participant B's instructions differed from the standard format by including a line of text under the location and timeframe that specified an ID number which referenced a participant number and group number, inferring a number of participants being involved. Under the photo of the location was an instruction to 'please make/leave your mark within 1m of the existing location marker'. In the email text I added an additional phrase to the standard text: "When you are there I would like you to leave some indication that you were at the location, other participants will be doing the same. The mark should be temporary, maybe a chalk mark, paper sticker, scratch with a stone, some tape or ribbon, etc. You should leave this mark within 1m of the location."

At the site I added some brightly coloured thread tied to a nearby low railing, and lined up some stones in a regular pattern along the rear edge of the

pavement, I hoped by leaving these marks that it would evoke the idea that other participants were doing the same task.

The aim of this group's experiment was to investigate whether the knowledge that other people were involved in a similar task at the same place, of which the participant could see evidence and traces, would give more of a sense of connection and participation by the participant's feeling of being part of a community.

3.1.4 Experiment Group 4

Reflexive action as a means of ownership - private or public

Minimum 4 participants needed.

Participant A – **no reflection: with no reflexive action requested**

Participant B – **reflection: reflexive action but with no foreknowledge**

Participant C – **reflection: reflexive action with foreknowledge of private reflection**

Participant D – **reflection: reflexive action with foreknowledge of public reflection**

Participant A was provided with standard instructions which showed a location, timeframe and the photo of the tag. No mention of any feedback or reflection was made.

In the email sent to Participant B after their participation there was additional text beyond the standard used for other participants in this group:

Before giving feedback via the questionnaire (linked in the other email) I would like you to write a couple of short paragraphs reflecting on your experience.

These will be available for the public to see as part of the **exactplace** project.

They can be about anything that comes to mind after your visit – the place itself, what you did, what it made you think of, sights, sounds, memories – anything at all. It will be linked with the location via a map and photos. Your name will not be attached to it.

Participant C had the standard invitation, and the standard text of the first email with the addition of some text about a private reflection on their experience:

Once you have done this I would like you to write a little about your experience in your own words. Just a paragraph or two. This reflection will not be published to a wider audience. If you don't want me to read it then send it as an attached document to an email. I will file it, but not read it.

Participant D had the standard invitation, and the standard text of the first email with the addition of some text about a public reflection on their experience:

Once you have done this I would like you to write a little about your experience in your own words. Just a paragraph or two. This reflection will be published to a wider audience, and may form a part of the next stage of the project and be read by future participants.

The aim of this group's experiment was to investigate whether reflecting on the experience had, in itself, induced a positive feeling for the participant and a greater sense of involvement and agency. Beyond that it was also to investigate whether the participant had to be primed with prior knowledge that this reflection occurred, and whether the publication of this reflection made a difference to the effect.

4. Reflection on exactplace outcomes

After each participant had completed their visit to an exactplace they were contacted again via email, and asked to complete an online questionnaire of approximately nineteen open text questions, with some subsidiary questions which would allow for open-ended subjective responses to the participant's own experiences.⁶⁰

These questionnaires were generic to the whole project, being the same for all the Experiment Groups, rather than focusing specifically on the aspect being investigated in each group. This was to allow naturally occurring 'random' responses and evaluations to be recorded, alongside direct responses to my own inputs.

Given that these responses were qualitative and subjective, I have had to make interpretations of the results, focusing on the specific questions and possible outcomes that I had previously identified. On some occasions initial direct 'yes/no' answers seemed to contradict the text that then expanded on that answer more fully. In these cases I took into account the information contained in the fuller text answers.

The initial Experiment Group 1 was based around two variables, ones that I considered to be the most fundamental to the participative experience: that of being invited to participate, and being given positive feedback that you are participating.

The noticeable difference between the participants who received a 'factual' or 'extended' invite was that those who received only the factual information commented on the experience in terms of it being part of a research project. Those participants who had an indication of my presence and response to the place, due to receiving the 'extended' invite, did not make as many comments on their experiences in terms of being part of a research project. The participant who commented most on her experience, surroundings and

⁶⁰ See Appendix ii for copy of questions

feeling of being part of a wider community was the participant who had both the marker and the 'extended' invite. This participant commented on both the immediate experience, and also talked about it to multiple other people and how they might want to get involved in a future version of the event. The other participants had little ongoing reflection and conversation about the experience, and what they did have was mostly practical information sharing.

The marker also made a significant difference to this group. Two participants were assigned locations with markers, and two were not. However, one of the participants assigned a marker did not find it. All of these participants who arrived at an undefined location reported searching around looking for some sort of experience or sign. Although they all eventually concluded that their experience could be their own, and that what they chose to look for and take from it would create the experience for them, there was a sense of being lost and disorientated beforehand which delayed the entry into the experience.

I checked and rechecked the map several times to make sure I was at the exact location. i had a feeling of 'what do I do now?' 'what am I supposed to see?' 'what am I supposed to feel?'

GP, Experiment Group 1

This was replicated in comments in later groups on finding the marker, although more so in participants who had the marker and some secondary input than those who had the marker alone (the 'controls'). Some disorientation was still experienced by those who found a marker but did not have any other task or input alongside this, within all the groups.

Experiment Group 2, where I was focusing on contribution, had a significant difference in a sense of personal engagement. This was evidenced by the participants' multiple references to previous personal experiences, family history and existing knowledge. This tallies with Eco's⁶¹ notion of an open work being available to complete by the audience-participant, and also Ranciere's discussions of the nature of consumerism in the act of

61 Eco, U. (1962) *The Poetics of the Open Work*, in Bishop, C. (ed.) *Participation: Documents of Contemporary Art*. Whitechapel, London & The MIT Press, Cambridge, Mass.

participation. In seeing the product of her own input, the participant in Group 2 who felt that she had been sent to a location that was the product of her own input found more in that location than the participant who had been sent there at the artist's whim. By investing in the experience beforehand, having a personal stake, she was inclined to find more in the experience, and to continue reflecting on it and re-telling it to others.

The participant who did not have this input beforehand did attribute meaning to the location chosen, and reflect on the experience for a limited time afterwards. However, these reflections were not as personal or in-depth. Both participants reported that they did not feel part of a wider community, although the 'input' participant did convey that they considered what other participants were experiencing, and thought about how those participants' relationships to the experience may have differed from theirs.

I was also wondering about other participants and where they might be, what other people's relationships might be with Glasgow and how they might differ from mine (if they were from elsewhere, if they had never visited their spot before, if they knew much about the history of their spot, how they were engaging with the experiment and the place.)

ND, Experiment Group 2

When I analysed the results for Experiment Group 3, which looked at the effect of knowing that the participant's own participation was being done as part of a community, the effect seemed to be quite significant. The participant with no input beyond the marker had no sense of being part of a wider community or group, and reported feeling very lost and looking for something, and of mild paranoia referring to the marker as a 'target'. They had no ongoing reflection on the experience, and did not communicate their experience to anyone.

The participant who had been given hints about being part of a community, however, expressed interest in the other participants, and intrigue as to whether he would see evidence of it, or even come across other people who were participating. When he arrived at the location he did not in fact spot the

‘evidence’ that had been left at the scene of participation by others. However, he did continue to trust that this had happened, and continued to frame some of his responses in terms of being part of a community. This participant did report feeling a sense of both connection with me, and also ownership of the experience. There were multiple mentions of other people around the site, and of people watching.

The different types of reflection in the Experiment Group 4 produced varied effects in the participants. The ‘control’ participant in this group had a very negative experience with no sense of arrival, participation, community or personal input. In contrast, those that were asked for feedback in various forms had a much more engaging experience in a very similar location. The participant who was asked to feedback only after the experience did not have quite such a negatively framed response, but did report feelings of isolation, a lack of content, a sense of disconnect from the experience, me as the artist and other people. The participant who was aware that they would be asked to feedback in advance, but told it would be private, made lots of reference to the secretive nature of the experience, some in positive terms such as ‘a secret mission’, but also expressed a lack of connection and content and no connection to a sense of a wider experience. However, the most positive feedback was from the participant with foreknowledge of their feedback being public. This was shown more in their email to me than in the questionnaire feedback, which was minimal in content in all question replies.

A serendipitous addition to this planned knowledge of reflection was an incidence of actual real-time feedback on the experience of discovering the **exact**place. This particular participant did not take the instructions with them, thinking they knew adequately where the location was. On getting into the general area they failed to discover the marker, and phoned me. Leaving a message on my voicemail the participant talked to me as they walked away from where they thought they were meant to be, and as they were talking chanced on the location, capturing the moment of discovery in this phone recording. This ‘real-time’ interaction seemed to produce a reaction, being mentioned several times in the feedback. It seemed to excite the participant

that a direct connection was made with the project as the project was happening, and in explaining this happening to others after the event – with the voicemail incident being cited as the element that had created the sense of ownership.

The project is exciting from the point of view of discover (sic), play and chance.

ROC, Experiment Group 4

4.1 Planning the meta-experiment

In this series of experiments I found that my participants in many cases were entirely able and willing to create and interrogate their own participatory experiences with minimal ‘artistic’ input, however, certain conditions were necessary.

The conditions that elicited the strongest responses were those where there was evidence of my previous encounter with the space where the experience was located (Group 1), and where there was awareness in advance that public feedback would be a part of the experience (Group 4). Other positive reactions were to having knowledge of other people having the same experience. This was true even when these others were not visible or physically evident to my participant (Group 3). I had planned on there being physical evidence to back up the text based information that there was a wider group, but this wasn’t picked up by the participant in this group. However, the text based, non-physical knowledge was enough in itself to elicit a reaction. Personal contribution also had a very positive effect, with the participant who had been asked questions in advance of being given a location questioning her own personal narrative in relation to the place and history of her participation (Group 2). It also made her think of other people, giving her a sense of community.

The chance ‘live’ feedback that happened with a participant in Group 4 gave an added dimension to the participation that I hadn’t planned on looking at. However, given the positive nature of the reaction to this I decided I needed

to look at this live aspect as part of the meta-experiment that I would be creating as the next stage of my research.

The aspects of the previous experiments that I have highlighted as important to include are:

visible evidence in the invites of my previous presence with the locations. I will do this in the same way as the initial experiments using text about the location and people, along with a map which focuses on particular significant surrounding locations.

the ability to see the evidence, or vehicle for evidence, of others taking part.

an ability to direct the choice of location after a brief personal reflection.

the knowledge that the participant is expected to publicly feedback the experience of participation.

the ability to feedback 'live' if desired by the participant.

5. Meta experiment – exactplace revisited

The data from interviews and other observations on participant involvement was used to create a single piece of work, a meta experiment which combined the aspects that had gained positive feedback. This is the work captured at the website <http://exactplace-scotland.blogspot.com/>⁶²

This website is given here as a diagram of how these threads of research could possibly be drawn together into the starting point for a new work, which would itself then evolve as more participants got involved.

This meta experiment is being created as a website to allow the possibility of wider access, not dependant on a direct relationship with me. It would allow the findings from my initial experiments to be examined in a wider context to enable me to undertake further research. The initial groups, while not all people who would normally take part in work like this, were self selecting and inclined to be engaged and positive towards the research through a personal relationship to me, even if this was a minimal one. The website address would initially be circulated to the original participants, and then more widely to contacts within the arts community of Glasgow. There would be encouragement to pass the details on to others.

Find an **exactplace** to explore by using the form below to download a pdf map and invitation.

After your participation send your response.

Explore other people's experiences at **exactplaces**.⁶³

⁶² A screen shots of the blog can be seen in Appendix iv.

⁶³ text from <http://exactplace-scotland.blogspot.com/>

It takes the form of a blog. On this blog is a map with the chosen **exact**places marked. A link at each of these map marks provides direct access to an invite. Feedback is invited through a variety of processes: email to make a blog post (which can include movies, sound recordings or photos/images), by posting photos to Flickr and adding a tag to identify it as an **exact**place photo to get included in the blog photo slideshow; by 'tweeting' to a Twitter account and including an **#exactplace** hashtag to get included in the twitter feed on the blog.

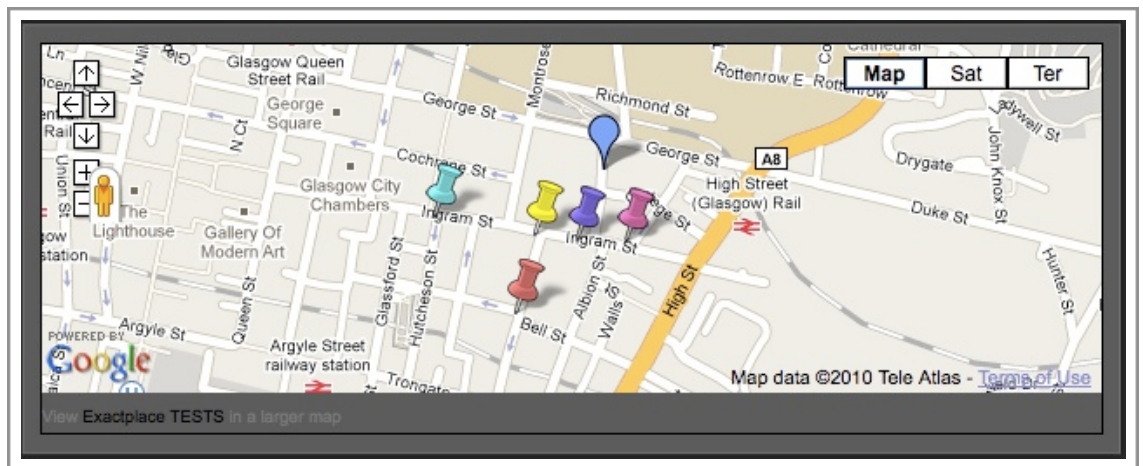


Figure 5-1 Map on exactplace blog for selecting or viewing locations

Alongside this direct access via map, there is also provision for a location to be 'chosen' for the participant based on a check box selection in the groupings of '*streets, parks, squares*' and '*journey, destination, arrival*'. They are asked to reflect on a time they spent in Glasgow, or an experience they have had there and then choose responses based on this reflection. After choosing between these options a link to a particular invitation is generated for the user.

The use of a check box to give people a sense of input is a cut down version of what was used for the first set of experiments, in which I used a request for open text about the participants' relationship to Glasgow. However, the mechanisms for doing this on a larger scale are more limited, and I felt I needed to create something that would give instant feedback to the potential participant.

The use of check boxes for input was chosen to try to avoid making the relationship too complex on a larger scale and thus risk placing barriers to the act of participation due to the need for direct involvement by myself (or some other agent). This direct involvement could not be guaranteed over an extended period, or with a short enough delay between input to receiving an invite. By asking this potential participant to consider similar personal experiences to the participant in the earlier experiment I hope to create the same sense of connection and involvement even though this would only be outwardly communicated by the ticking of the check boxes.

All actual locations are marked, using temporary road marking paint, on pavements. There is a photo of this mark in each invitation. The invites have contextual information on them similar to that seen in the invites for Experiment Group 1, indicating that I have spent time at the location myself. Certain buildings are highlighted, and some text indicates locational details and also activity in the area.

Positive reactions were seen in all groups to the physical marker, although mostly when combined with other elements, meaning that this element is central to the next iteration of *exactplace*. This fits with the idea of *Countersignature* (Derrida 2004). There is something to stand either against or with, and also as a sign of performative place that can be re-performed at a later date and by others. This has been seen to engender a sense of involvement and participation in most participants in the experiments I have conducted, but this alone was not enough to trigger a performative participation.

This iterability, and visibility of this iterability, also aligns with the idea of visible feedback. By giving a place for this feedback, visible to all on the blog, a community and collection of experiences can be gathered. The way in which this feedback is provided is varied in medium (text, photos, video, sound) and immediacy (tweeting, photographing or recording at the location, or writing, drawing afterwards). This allows the different experiences and expectations of participants to be accommodated.

In doing this, I am acknowledging that, although it was the general principle of knowing that public feedback was part of the experience that was in itself one of the positive impetus to a feeling of involvement and agency, there was also a move on the part of some participants in other groups to spontaneously record, write, and photograph their experiences. There was also the chance experience of the real-time voicemail feedback of participation, which the participant referenced as being positive in creating a sense of ownership of the experience. Given that this proved so positive, the elements such as the Twitter feed and the possibility of inclusion of movie or sound recordings into blog posts has been specifically made to accommodate this, allowing real-time reaction.

These technologies are also familiar to a large section of the population, and are easily accessed and free to use. Flickr, Blogger, Twitter, etc. are now ubiquitous, certainly to the sectors of the public likely to take part in this kind of activity. If the aim was to widen participation to other groups then other modes of connection/feedback/publication, which produced similar responses and feelings, would need to be investigated.

Conclusion

In this course of research my aim was to try and tease out some of the different aspects that compose the act of participation, and provide an experience for the participant that gives them a sense of agency, that they are part of a like minded community undertaking parallel experiences, and have personal connection within the framework of **exactplace**. The research was designed to see if the act of participation opens up dialogues beyond Bourriaud's 'look-at-me' and 'look-at-it' to those of "look-at-yourself" and "look-at-your-presence". These dialogues, which promote personal connection and reflection, are not dependant on a direct relationship with the artist but centre on the involvement of the participant themselves and of their investment in the experience.

There have been a range of theories about participation in many aspects of arts theory, some in the wider sphere of participation in the arts, some in the production of certain types of art such as 'socially engaged' practice, but very few seem to focus on the input of the participant themselves as the focus of the discussion.

Where my research is distinctive in this field is in this focus on the participant's own experience, and also in the paring back of the inputs to aim to establish minimal levels of direction and connection for the participant to have agency in their actions, whilst still feeling part of a collective experience. This creates almost a kit of parts that can be employed by the artist in the aim of opening up participation and connection.

I have used practical experiments with participants to build on the previously discussed theories about connection, openness and countersignature and to see what frameworks could possibly be incorporated within a work to engender this participation.

By using a work I have created, coming out of the personal experience of my own practice, and self-selecting participants for these investigations this

study is of course subjective, and limited in scope to this type of work and this type of audience. But nevertheless, it has produced some results which could provide the basis for future study on participatory experiences, and will also provide the basis for my own future practice.

What has become clear through this research is not only how contingent the participant experience is on their own previous experiences and expectations, but also how tied this is to them finding or expecting a mirror in either my own or other participants' experiences. I had suspected this, but seeing how positively those participants who had these experiences made visible to them reacted, compared to those who did not, re-enforces this embodied knowledge acquired within my practice and allows me to frame it more specifically.

The act of being present in a place that has been designated as a space where 'art' or 'performance' is happening is so often not an aid to participation in itself. This has been clearly demonstrated, with numerous references to feeling lost, disconnected and failing made by those participants who did not get any additional input beyond the physical marker. Whilst one or two participants were able to create their own narrative performative experience in the places I sent them to without this input, the effect was limited to that particular moment of presence only, and dissipated once they were removed from the situation. Although the 'control' participants had the same environment, and their own personal body of experience to call on, their access to these resources in this situation was stifled by not having a counterpoint to balance it against. Without these visible 'ruins'⁶⁴ of someone else's action, participation and history – however minor – then there was little momentum to step out of the normal mode of the street and step over into that liminal space that allows us to consider our own reactions, relationships and reflections on place and people. Participation was almost always a re-iteration, and part of it a knowledge that it was a piece of a larger situation; parts of it unseen but parts also known.

⁶⁴ Kellehar 2009 TFTS Seminar: *The Spectator is the Product of Our Hands*

The ‘art of participation’ by its very nature aims to bring art and life closer together. By eliciting the participant’s direct input it creates a collision, fusing and reaction between the internalised personal sphere of the participant and that of the world of the work of art, and the wider world itself. Although the art of the everyday was not the focus of this research itself, it has clear connections to the subjects and implications for the methods and structures that I employ in the course of my practice.

The ‘exactplace’ project itself arose out of an interest in the way a layer of unknown data had been laid over our urban environment, with no entry point for the causal observer to access the information about the purpose or nature of the marking. Private commercial marks are made pervasively and without permission, in public spaces. Whilst these marks are small, unobtrusive, and often unnoticed by the general public, they contribute to a general co-opting of public spheres for private uses. The exactplace project originally arose as an idea of cataloguing and making public and accessible these private markers, of re-appropriating them for more open and accessible uses.

As my practice develops from this point, incorporating my findings on participation from this research, these concerns about the politics and theories of the everyday will also inevitably form part of my thinking as I create new works.

Nikos Papastergiadis, in his essay ‘Everything That Surrounds’: Art, Politics and the Everyday (1998), highlights Lefebvre’s stress on the fact that the everyday ‘can illuminate the complex ways in which subjects exercise their potential to be emancipatory and critical’⁶⁵. and the significance in pointing to ways of overcoming alienation. This clearly has resonance with participatory work, and my findings on the triggers to participation and agency. It also resonates with Agnes Heller’s notions of the every day as that which both situates the self and enables sense to be made of the world, and is also a mixture of both the attitudes that shape the self and the processes of shaping the world. This

⁶⁵ Papastergiadis, N. (1998) *Everything That Surrounds*, in Johnstone, S. (ed.) *The Everyday: Documents of Contemporary Art*. Whitechapel, London & The MIT Press, Cambridge, Mass.

use of highlighting of the everyday, and the personal spheres of our day to day existence can enable the participant to question and re-engage with the world around them. The exactplace project, and others of a similar construction that I may create in the future, gives a platform for that observation and re-engagement.

My previous projects, and those that I will develop in the future, take these concerns about the everyday and reconnection on a small personal scale. This is not necessarily about a global discourse, but is personal, local, and site contingent. Although the projects can also sometimes comment on the larger picture, this micro discourse is not there to make claims for the whole of the everyday, in all its guises. They are instead focused on a layering of local narratives, with a recognition and use of both formal structures and their often clashing or subverting habitual uses, and a re-framing of these overlapping and sometimes contradictory existence.

By setting these representations of formal structures against the often contradictory everyday uses that the users make of them, then the fractures, gaps and unvoiced, but physically articulated, cultural dissent can be revealed, either to participants themselves or a wider audience.

The findings from this course of research will now feed into my professional practice, the successful components of the experiments giving me a toolbox which I can knowingly integrate into my work. While I had previously incorporated some ways of allowing participation which I knew worked for myself, I now have a body of feedback that allows me to construct work that should allow a wider access to more participants. The next challenge for me is to look at how these ideas can be taken forward to engage more disparate audiences who may be unfamiliar, and even uncomfortable, with the idea of participation.

My next significant project is in a public building, a community centre, sports hall and swimming pool in Fraserburgh, Scotland, which is currently in the planning stage. I have been appointed, as part of <slight>, as a lead artist to

create a series of works for the building. This facility is going to replace two existing buildings meaning that there are two groups of people, with their own existing communities and methodologies, coming together into a shared space that is being created to cater for both them, as well as for the other new and external groups who will be encouraged to use the new facilities. Our approach, led in part by my findings during this research, is to start to engage with the groups before the building exists to try and layer traces over time of various people's activity.

Included in this will be the collecting of memories of activity in the old buildings and transposing these as physical traces onto the new spaces to build up a sense of occupation; multiple 'countersignatures' all existing in the same space but referring to different time frames and different parallel communities. These will be scattered around the building in small ways: markings on surfaces, text on furniture, sounds captured and replayed in hidden corners. These places of participation will be directed by the participants themselves, and their memories and choices.

These artworks will not be framed objects placed on display in prominent positions, but fragments that fit into the flow of every day use of the building, an entwining of the art into the everyday. By stumbling across traces of other's activity on a daily basis in new but familiar locations, we hope to promote a consciousness of the way that people's own day to day participation and use of the new building is layering up its own ongoing history. The crossing over of the day to day experiences of the divergent communities within the building will be made visible in this process.

During the building of the new centre we hope to be able to invite people to visit and embed hidden objects, small commemorative moments in the foundations. Rather than one grand gesture of a laying of a stone, or the topping out of the building, an action which is meant to commemorate a collective participatory action, we hope to facilitate minor gestures of personal links and memories. While the content of these may be known only to the individual participants themselves, their existence will be publicly

marked with a small symbol, showing up as a random network; a series of reminders that someone was there, that they spent time and made a commitment to engage, however momentarily.

The expectation of public art in a new building is often monumental, but this course of research has reiterated to me that what can have a more profound effect on a participant's personal connection is a much smaller trigger to internal memories and expectations. Significantly these do not need to be fully shared, the traces can intimate the experience of the participant without fully articulating it to an outside viewer.

Due to my findings in this research the focus for my future works will be to include several key components: layering of multiple connections/participations; the trace of my own presence and participation as an artist; allowing space for countersignature by participants from the outset; clear standpoint to commissioners and participants that works will necessarily be 'unfinished' at the point I hand them over, and that they will have multiple modes for engagement; a clear standpoint of the final outcome of a work being unknown as that is open to completion by others; and that the works will be a framework that may guide how participation occurs, but that may equally provoke a contrary reaction.

The importance that the trigger of knowledge of other's activity has is the one which has impressed itself on my thinking about future work most clearly. The feedback I received showed me clearly that giving people a focus to use as a point to contrast their own experiences is key. By providing a place for a countersignature, a momentum can be started that then carries on into the participant's future relationship with the experience, with the evidence of this then itself forming a focus for the next participant and then their traces as a focus for the next, and the next.

Countersignature, following countersignature, following countersignature.

Appendix i – exactplace invitations

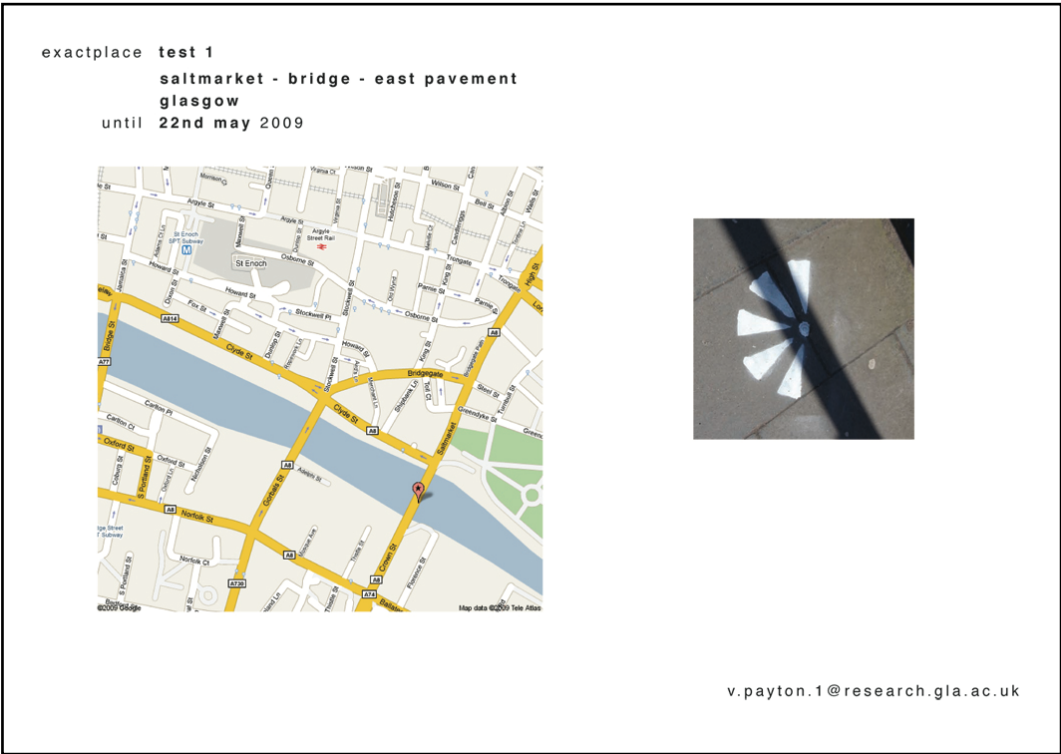


Figure Ai-1 Invite for Participant A in Experiment Group 1

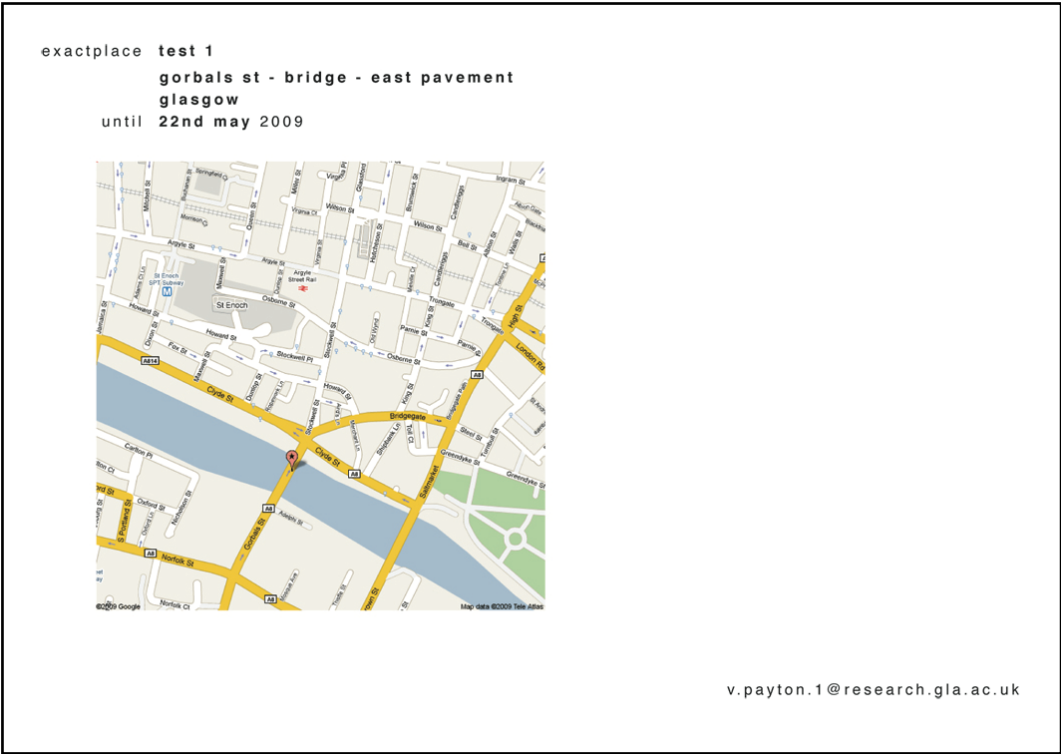


Figure Ai-2 Invite for Participant B in Experiment Group 1

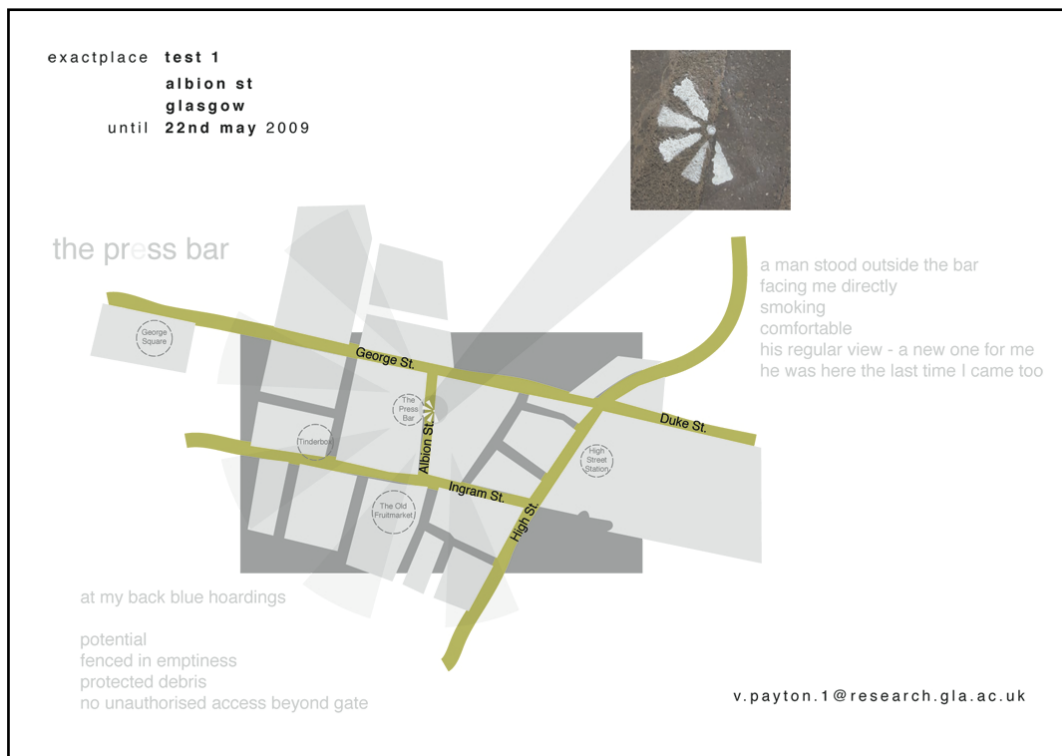


Figure Ai-3 Invite for Participant C in Experiment Group 1

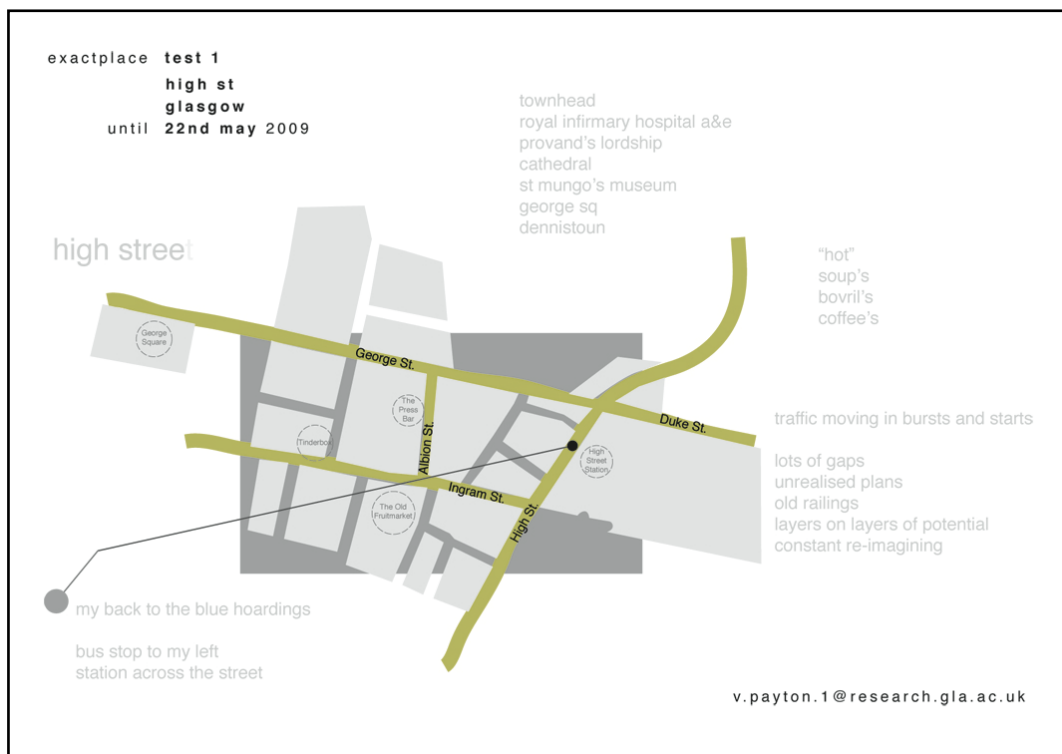


Figure Ai-4 Invite for Participant D in Experiment Group 1

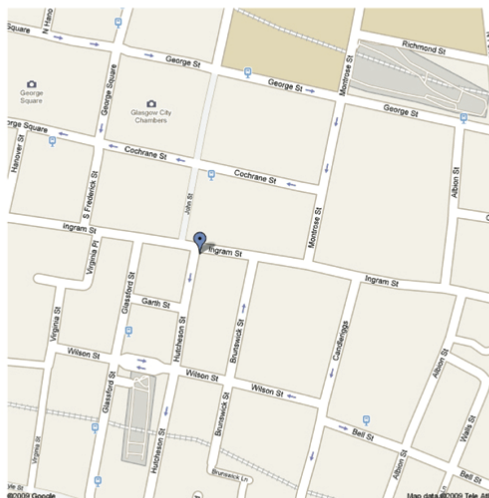


Figure Ai-5 Invite for Participant A in Experiment Group 2



Figure Ai-6 Invite for Participant B in Experiment Group 2

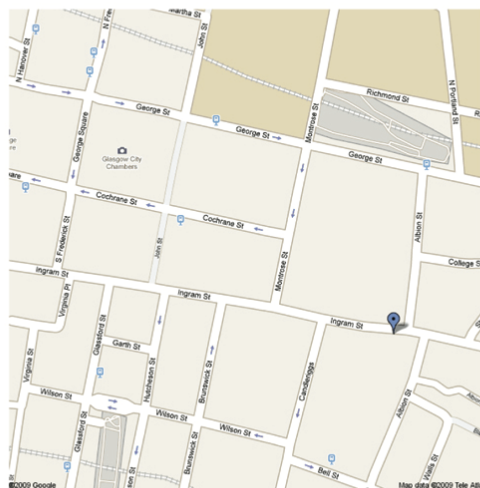
exactplace test
 ingram st - at the corner of hutcheson st
 glasgow
 until 10th august 2009



v.payton.1@research.gla.ac.uk

Figure Ai-7 Invite for Participant A in Experiment Group 3

exactplace test
 ingram st - opposite alblion st north
 glasgow
 until 10th august 2009
 id participant 4 - group d3

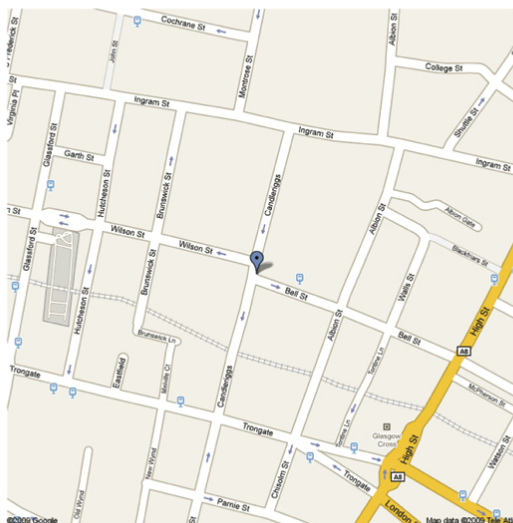


please make/leave your mark within
 1m of the existing location marker

v.payton.1@research.gla.ac.uk

Figure Ai-8 Invite for Participant B in Experiment Group 3

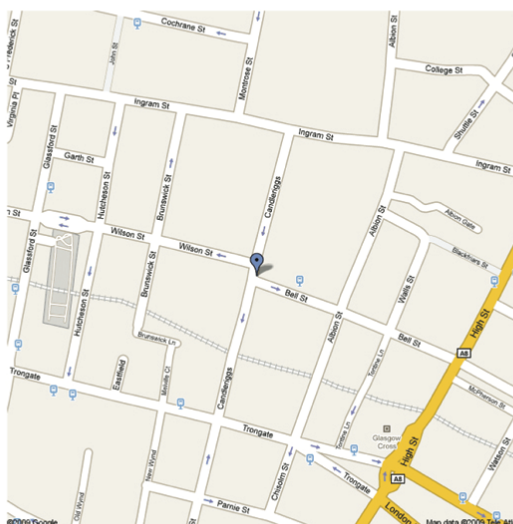
exactplace test
candleriggs - corner of bell st - merchant sq
glasgow
until 10th august 2009



v.payton.1@research.gla.ac.uk

Figure Ai-9 Invite for Participant A in Experiment Group 4

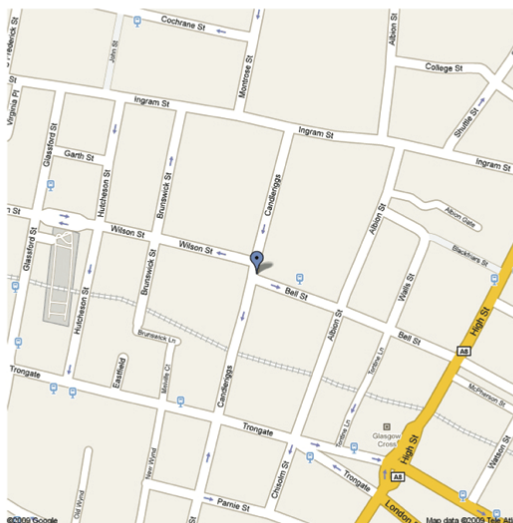
exactplace test
candleriggs - corner of bell st - merchant sq
glasgow
until 10th august 2009



v.payton.1@research.gla.ac.uk

Figure Ai-10 Invite for Participant B in Experiment Group 4

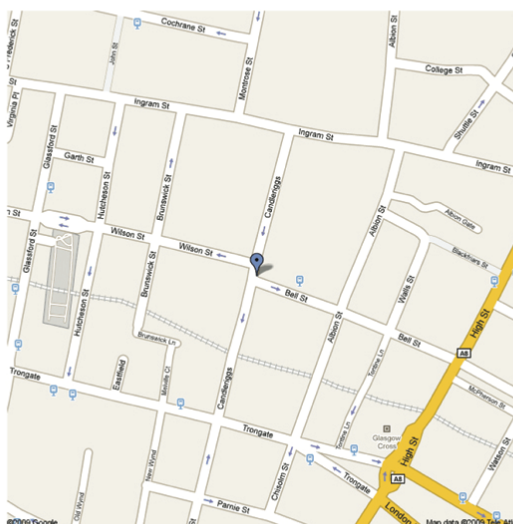
exactplace test
candleriggs - corner of bell st - merchant sq
glasgow
until 10th august 2009



v.payton.1@research.gla.ac.uk

Figure Ai-11 Invite for Participant C in Experiment Group 4

exactplace test
candleriggs - corner of bell st - merchant sq
glasgow
until 10th august 2009



v.payton.1@research.gla.ac.uk

Figure Ai-12 Invite for Participant D in Experiment Group 4

Appendix ii — email text to participants

Standard initial email text

NAME

Thank you for participating in exactplace. Attached to this email is a pdf that should give you the info you need. It is probably best if you print it out and take it with you.

I would like you to spend a minimum of 2 minutes at the location for me, but longer if you want to. If possible then it would be ideal if you make it a specific journey to do this.

I would like you to complete this task before Monday 10th August at the latest. If you will not be able to do so then please let me know so that I can find a replacement participant.

Once you have completed the task please send me an email to let me know and I will get back in touch with you about feedback.

Many thanks

Vicki

Standard follow up email text (after participation had been confirmed)

NAME

Thanks for completing the research task.

I would now like you to fill in the following questionnaire with some responses to it.

Most of the answers are open ended text ones, so can have as little or as much in as a response as you wish. Some of the answers may also be repeats, so feel free to put n/a or 'already answered' if you feel you have already covered it. Or alternatively to expand on an answer if you want to.

You will need to type in the password **exactplace** when you follow this link:

<http://www.stellarsurvey.com/s.aspx?u=6A73732E-84AC-4DF3-939B-D65C79D11255&>

It will also ask for your name, this is just so I can identify your answers and will not be used for any other purpose. If you feel more comfortable just putting in initials then feel free to do this.

Thanks very much.

Victoria Payton

Initial email for Participant B in Experiment Group 2 (contribution via open ended text)

NAME

Thank you for participating in exactplace. Before I create a location for you to visit I would like to find out a little about you, and your relationship to the city.

In a few sentences tell me about a time you have spent in Glasgow, maybe a journey you made or a place you visited and what you specifically recall about that experience. It could be an everyday moment or something more significant, a pleasant or an unpleasant memory, somewhere well known or off the beaten track.

Once you have emailed me back with this I will send you a further email with details of a location to visit.

Thanks

Vicki

Secondary Email for Participant B in Experiment Group 2 (contribution via open ended text) in response to their text

NAME

Thanks for your text. That was just the kind of thing I needed.

Attached to this email is a pdf that should give you the info you need. It is probably best if you print it out and take it with you.

I would like you to spend a minimum of 2 minutes at the location I have chosen for you, but longer if you want to. If possible then it would be ideal if you make it a specific journey to do this.

I would like you to complete this task before Monday 10th August at the latest. If you will not be able to do so then please let me know so that I can find a replacement participant.

Once you have completed the task please send me an email to let me know and I will get back in touch with you about feedback.

Thank you for participating in exactplace.

Vicki

Initial email for Participant B in Experiment Group 3 (community with evidence of other participants)

NAME

Thank you for participating in exactplace. Attached to this email is a pdf that should give you the info you need. It is probably best of you print it out and take it with you.

I would like you to spend a minimum of 2 minutes at the location for me, but longer if you want to. If possible then it would be ideal if you make it a specific journey to do this.

When you are there I would like you to leave some indication that you were at the location, other participants will be doing the same. The mark should be temporary, maybe a chalk mark, paper sticker, scratch with a stone, some tape or ribbon, etc. You should leave this mark within 1m of the location.

I would like you to complete this task before Monday 10th August at the latest. If you will not be able to do so then please let me know so that I can find a replacement participant.

Once you have completed the task please send me an email to let me know and I will get back in touch with you about feedback.

Many thanks

Vicki

Secondary email for Participant B in Experiment Group 4 (reflexive action with no foreknowledge of reflection)

NAME

Before giving feedback via the questionnaire (linked in the other email) I would like you to write a couple of short paragraphs reflecting on your experience.

These will available for the public to see as part of the exactplace project.

They can be about anything that comes to mind after your visit - the place itself, what you did, what it made you think of, sights, sounds, memories - anything at all. It will be linked with the location via a map and photos. Your name will not be attached to it.

Once you have done that email it to me, and then go on to fill in the questionnaire.

Thanks!

Vicki

Initial email for Participant C in Experiment Group 4 (reflexive action with foreknowledge of private reflection)

NAME

Thank you for participating in exactplace. Attached to this email is a pdf that should give you the info you need. It is probably best of you print it out and take it with you.

I would like you to spend a minimum of 2 minutes at the location for me, but longer if you want to. If possible then it would be ideal if you make it a specific journey to do this.

Once you have done this I would like you to write a little about your experience in your own words. Just a paragraph or two. This reflection will not be published to a wider audience,. If you don't want me to read it then send it as an attached document to an email. I will file it, but not read it.

I would like you to complete this task before Monday 10th August at the latest. If you will not be able to do so then please let me know so that I can find a replacement participant, or agree a different schedule with you.

Once you have completed the task please send me an email to let me know and I will get back in touch with you about feedback.

Many thanks

Vicki

Initial email for Participant D in Experiment Group 4 (reflexive action with foreknowledge of public reflection)

NAME

Thank you for participating in exactplace. Attached to this email is a pdf that should give you the info you need. It is probably best of you print it out and take it with you.

I would like you to spend a minimum of 2 minutes at the location for me, but longer if you want to. If possible then it would be ideal if you make it a specific journey to do this.

Once you have done this I would like you to write a little about your experience in your own words. Just a paragraph or two. This reflection will be published to a wider audience, and may form a part of the next stage of the project and be read by future participants.

I would like you to complete this task before Monday 10th August at the latest. If you will not be able to do so then please let me know so that I can find a replacement participant, or agree a different schedule with you.

Once you have completed the task please send me an email to let me know and I will get back in touch with you about feedback.

Many thanks

Vicki

Follow up email to participants after initial email, if they had not responded two days before the deadline.

NAME

Thanks for agreeing to take part in my research.

When you have completed the task then just let me know via email and then I will get back to you about giving feedback.

Thanks again, and if there are any problems with participating then just let me know.

Vicki

END

Appendix iii – questionnaire text

NOTE: These questions were asked via an online survey site. Each question, and any subsidiary questions, had to be filled in before the next question was made visible.

There was also a final question asking the participant to read and agree to an ethics statement and consent for their data to be used anonymously.

These are questions that I'm asking everyone, so some may be more relevant than others to you personally. If you don't feel you can answer any of them, or feel like you have already answered in a previous question, then please feel free to say so.

















- 1 Can you tell me a little about your experience, in your own words?
- 2 Did you feel there was anything significant or important about the location?
- 3 Did your experience feel as if it was solely your own, or did it feel to be part of a larger aesthetic experience?
What do you think contributed to this feeling?
- 4 Was there any sense of arrival when you got to the chosen location?
- 5 Did you get a sense that you were participating in an event?
- 6 Did you feel part of a wider group or community?
- 7 Did you feel any sense of ownership of the experience?
- 8 Did you feel you had any input or personal contribution to the experience?
- 9 Have you taken away any personal reflections on the experience?
- 10 How long did you spend at the selected location?
- 11 What did you do at the selected location?
- 12 What kind of place did you feel the selected location was? How did they feel about the place?
- 12 Did you spend any time after the experience thinking about it?
If so, where and how?
- 13 Have you talked to anyone else about the experience since?
If so, in what way?
- 14 Have you been back to the location since?
- 15 Do you have any thoughts on why I chosen the location for you to visit?
- 16 Did you think I had been to the location?
If so, what do you think I had done there and why?
- 17 Have you been to that place before, or somewhere similar?
If so, what if any difference was there in this instance?
- 18 Through this experience did you feel any sense of connection with either me or the project or place?

END

Appendix iv – screen capture of blog

exactplace

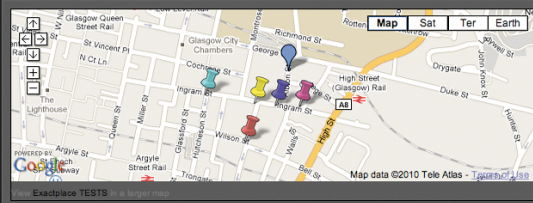
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CANDLERIGGS - BELL ST

chance find

0:00 / 0:00


Posted by exactplace at 8:41 AM 0 comments
Labels: audio, exactplace, video

GLASGOW GREEN (2A)


0:00 / 0:00

Posted by exactplace at 8:38 AM 0 comments
Labels: 2a, audio, exactplace, video

LOCATION 3D



I had imagined that traces of my intervention would hang around for a few days..... Due to an unforeseen other Intervention, I have a feeling that all traces of me will have migrated elsewhere by this time tomorrow.



Posted by exactplace at 4:41 AM 0 comments
Labels: 3d, exactplace, intervention, photo

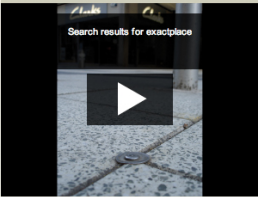
LOCATION SELECTOR

☐ streets
☒ parks
☐ squares

☐ journey
☐ destination
☒ arrival


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▼ 2010 (3)
▼ JULY (3)
CANDLERIGGS - BELL ST
GLASGOW GREEN (2A)
LOCATION 3D

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Appendix v — photos of installation



Figure 1-Av Marking of tag for Experiment Group 1



Figure 2-Av Marking of tag for Experiment Group 1

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