

SOCIAL
 MAKING
SOCIALLY
 ENGAGED
PRACTICE
NOW &
 NEXT

28th and 29th April 2016, Plymouth UK

Developed by Take A Part in partnership with Plymouth University

Take
A Part



CREATIVE
PARTNERS
WITH
PLYMOUTH
UNIVERSITY

VISUAL
ARTS
SOUTH WEST

PLYMOUTH
CULTURE



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Overview

Welcome



Welcome to Social Making: Socially Engaged Practice Now and Next. We are delighted to have you participate in this symposium, which focuses on two aspects of socially engaged practice; methodologies to approaching socially engaged work, and the impacts on audiences and communities it engages with.

The aim of the symposium is to bring examples of international socially engaged practices to the South West of the UK, giving the region exposure to a wider network of projects and organisations, and an opportunity to consider a range of methods and their impact. This will, in turn, provide support and learning for artists, councillors, commissioners, producers, students and academics, ensuring that the region continues to produce and support high-quality, risk-taking and ambitious public arts programmes. We also aim to share socially engaged practices in Plymouth and the city's ambitions outwards, as innovators and risk-takers and as a centre from which projects are tested and grown.

Social Making aims to drive forward discussion and debate in contemporary approaches to socially engaged practice. Your voice is important to this: please join the debate online using the #socialmaking hashtag on [Twitter](#), and comment on our [YouTube](#) page where the event is being live streamed. Each session at the symposium ends with twenty minutes for discussion with the audience; we look forward to hearing your responses and ideas.

Kim Wide

Director, Take A Part

Overview

Symposium Convenors



Social Making has been developed and delivered by Take A Part CIC, with support from the School of Art & Media, Plymouth University.

Take A Part makes art in the public interest in Plymouth, UK. We are a socially engaged contemporary art organisation that works with communities to co-commission and co-create contemporary art in order to: risk-take, provoke and engage communities to establish and respond to, as well as set, local agenda and need. We are community arts specialists. Our programme has been used as a case study for excellence by Arts Council England.

Learn more about our work at www.effordtakeapart.org.uk

The Social Making symposium has been supported by Plymouth University through Artistic Research thematic funding as well as by Take A Part participating in the Creative Partners network. The latter has been developed between the School of Art & Media and Plymouth's newest and most dynamic cultural organisations to support and share our creative aspirations within a social context. Being Creative Partners means fusing energies and enthusiasms, and creating a space for sharing expertise, providing opportunities for student engagement and retention, and supporting the growth of a vibrant arts ecology in the city. The Creative Partners project has been central to the School of Art & Media's external relations strategy. It looks at ways to work together, leading to collaborative projects, student placements and graduate internships, as well as the production of cultural events.

Overview

Schedule

Thursday 28th April		Friday 29th April	
1200	Lunch and registration	0930	Registration and coffee, networking
1300	Welcome - Kim Wide, Director of Take A Part and Dr Sarah Bennett, Interim Head of School of Art & Media, Plymouth University	1030	Delivering regeneration differently during austerity: The role of partnerships, networks and the creative arts in urban regeneration - Dr Rory Shand, Department of History, Politics and Philosophy, Manchester Metropolitan University and Kim Wide, Director, Take A Part. Chaired by Prof Alan Schechner.
1315	Reflecting on Community Empowerment through Socially Engaged Practice - Dr Kelechi Nnoaham, Director of Public Health, Plymouth City Council		
1330	Is there Life after Evaluation? Art, Method and Social Impact - Professor Lynn Froggett, Director Psychosocial Research Unit, University of Central Lancashire and Claire Doherty, founder of Situations		
1430	Break	1130	Video: Beauty In Transition - Jody Woods and A Blade of Grass, A conversation with Paul Ramirez and Claire Bishop - Creative Time
1445	Videos: Sanctum - Theaster Gates; Windsor is Forever - Broken City Lab	1140	Break with tea and cake
1500	Down the Rabbit Hole: Socially Engaged Arts and Cultural Placebo - Eloise Malone, CEO Effervescent Social Alchemy and Peter Harris, founder Wolf + Water. Chaired by Dr Sarah Bennett.	1200	Becoming Homebaked: Bricks, Bread and Taking a Slice of the Economic Pie - Samantha Jones, Artist Researcher and Co-Director of Homebaked Community Land Trust
1600	Break	1300	Lunch
1615	Videos: The People's Canopy - In Certain Places; Librería Donceles - Pablo Helguera and A Blade of Grass; The Conversation Station - Double Elephant	1400	Videos: Geraldton - Pia Lanziger at spaced; Flagged Up - Deborah Weinreb
1630	Scaling Up, Out and Forever - Darren O' Donnell, Artistic and Research Director, Mammalian Diving Reflex	1415	"Messy Everyday Reality": The Interdisciplinary Practice Of Assemble
1730	Videos: A Decade With Mars - Ella Good and Nicki Kent; The Honesty Stalls - Grizedale Arts	1515	Now and Next? Kim Wide, Director, and Dr Sarah Bennett, Interim Head of School of Art & Media, Plymouth University
		1530	ENDS

Abstracts & Speaker Information

Dominic Jinks / Dr Kelechi Nnoaham



Chair of Thursday's programme

Dominic Jinks, Executive Director, Plymouth Culture

Dom is an arts professional with over 15 years experience. He was previously Head of Arts and Culture Services at the University of Exeter, responsible for establishing a new team and service. Whilst in Exeter, Dom was Chair of the Exeter Cultural Partnership and led on the development of a 5 year cultural strategy for Exeter. Before this Dom enjoyed seven years at Arts Council England and was a member of the Senior Management Team in the East Midlands. Dom's professional training is in theatre and specifically Shakespeare. He was Director of Education and Development for Shakespeare 4 Kidz UK Ltd, an Associate of The Globe Theatre and was founder and Director of The British Touring Shakespeare Company.



Reflecting on Community Empowerment through Socially Engaged Practice

Dr Kelechi Nnoaham, Director of Public Health, Plymouth City Council

In his introductory speech, Kelechi will explore the principles of socially engaged art practice, drawing on local exemplars like the work of Take A Part. He will draw parallels with aspirational methods of community engagement in the world of health mainly by comparison to elements of Arnstein's ladder. There will be a consideration of how empowerment through socially engaged practice might generate genuine social capital. Finally, he will explore the role of social capital in tackling the wider determinants of health and health inequalities.

Kelechi is currently Director of Public Health for Plymouth, a city of 261,000 residents. He qualified with a medical degree 1999 and practised in general medicine and infectious diseases before pursuing public health training in Oxford. He researched women's health and chronic disease prevention for a PhD in Public Health and Epidemiology at University of Oxford. In Plymouth City Council, he has additional responsibility for public protection and civil protection services, a duty he combines with academic roles as honorary Professor of Public Health in Plymouth University. Since joining the Council in April 2014, Kelechi has gone about articulating a city-wide agenda for tackling health inequalities ('Thrive Plymouth') which has at its heart a focus on social change, population prevention and multiple risk behaviour modification.

Abstracts & Speaker Information

Professor Lynn Froggett with Claire Doherty



Is there Life after Evaluation? Art, Method and Social Impact

Professor Lynn Froggett, Director Psychosocial Research Unit, University of Central Lancashire and Claire Doherty, founder of Situations

In 2008 Lynn Froggett was funded by ACE North West to undertake a study of arts organisations which were specifically developing new forms of social engagement in attempt to characterise this emergent field of practice. Claire Doherty, Director of the arts organisation Situations, joined the steering group and from that point on there has been an episodic conversation between them culminating in a research partnership and the development of a new methodology called the visual matrix for evaluating the impact of arts projects in the public realm. This presentation will take the form of a dialogue between them on a number of problems that the research and evaluation agenda have posed to the socially engaged arts: the need for methods which are sensitive to the aesthetic and conceptual intentions of artworks; the legitimacy of such methods in policy and funding circles; the usefulness of evaluation as a developmental tool for practitioners; the difficulty of gauging impact on the social imagination; understanding the social processes an artwork sets in motion; the time and money it consumes and the skill sets it requires.

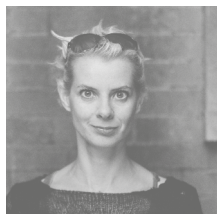
There will be a brief description of the visual matrix, its principles and what it has achieved, followed by a discussion of the continuing challenges for research and evaluation in the arts and how this new method might be combined with other conventional quantitative methods for building an evidence base for the impact of new forms of socially engaged and public art projects.

Lynn Froggett is Professor of Psychosocial Welfare at the University of Central Lancashire, with an academic background in both the Humanities (History and Philosophy) and Social Sciences (Sociology and Social Policy). She pursued a career in social work practice and management before joining the University of Central Lancashire in 1993. Her research interests are in trans-disciplinary approaches to the arts and humanities, psychoanalytic studies and the applied social sciences.

Claire Doherty is the founder Director of Situations, the Bristol-based arts producer dedicated to commissioning and producing compelling and imaginative new forms of public art. For over a decade, the organisation has been supporting artists to make extraordinary ideas happen in unusual and surprising places, directly engaging in people's lives and offering alternative ways in which to see, hear and connect to each other. Claire was awarded an MBE for her services to the arts in the New Year's Honours list 2016.

Abstracts & Speaker Information

Eloise Malone with Peter Harris / Dr Sarah Bennett



Down the Rabbit Hole: Socially Engaged Arts and Cultural Placebo

Eloise Malone, CEO Effervescent Social Alchemy and Peter Harris, founder Wolf + Water.

Peter Harris and Eloise Malone examine how applications of research in neuromarketing and pharmacology can add value to creative methodologies designed to reduce vulnerability to harm for children most at risk.

Using Effervescent's current HOLD programme, and Radiant Gallery's current The Cold Truth show as examples, Ellie and Peter will be thinking out loud about transdisciplinary practices and the appropriation of new knowledge; about the realms in which social changes are sited; and about impact-focused arts practices as replicable or unreliable processes.

Effervescent has developed a national reputation for delivering outstandingly successful solutions to difficult social challenges, from reengaging young people not in education, employment or training and supporting young people with mental ill health to recover faster and more fully, to safeguarding the emotional welfare of Looked After children and young people. The opportunities we create are highly valued by participants and our voluntary attendance rate is more than double the national average.

Peter is one of the founders of Wolf + Water Arts Company, which over the last 25 years has used applied theatre & arts techniques with an array of groups ranging from schools, prisoners, the elderly, people with learning difficulties, children and adults facing life limiting illnesses, people with mental health issues and people in conflict zones. This has taken him all over the world including to Scandinavia, South America, the Balkans and the Middle East.



Dr Sarah Bennett, Interim Head of School of Art & Media, Plymouth University, Chair of Thursday's Programme

Dr Sarah Bennett is an artist and academic. She is Associate Professor in Fine Art at Plymouth University and Interim Head of School of Art & Media. In recent years Sarah has worked to enhance partnerships between Plymouth University and cultural organisations in the city and regionally. She has introduced a placement programme to the Fine Art BA programme in which students develop skills within a range of socially engaged art practice. Sarah is Co-director of the PhD node with internationally renowned Transart Institute.

Sarah's artistic research investigates institutional sites, both historical and contemporary, through embodied actions and digital recording methods. Recent projects include: Reformations (2010), Institutional Traits (2012), Safe-keeping (Custodia) (2014). She has published writings on public and sited art projects, and has contributed papers to conferences in cultural geography, visual anthropology and museology.

Abstracts & Speaker Information

Darren O'Donnell



Scaling Up, Out and Forever

Darren O'Donnell, Artistic and Research Director, Mammalian Diving Reflex

Successful socially engaged practices face their own very specific set of questions, questions that are not at all artistic but, rather, scientific, focused, as they are, on the question of replicability: how can we do this again, how can we do this elsewhere, how can we do this bigger, how can we do this better, how can we do this for longer? Using his company Mammalian Diving Reflex as a case study, O'Donnell will discuss his approach to working with youth: the Mammalian Succession Model of Youth Labour Engagement (SMYLE), which he has been developing since 2005, with a cohort of kids who, starting out when they were nine-years-old, have grown up in the company and now, at 20-years-old, stand poised to inherit it. He will outline how this project has produced a set of generalizable findings that are now being applied in Tottenham, London; the Ruhr region of Germany; and in Germany's Rhine-Neckar region, where O'Donnell is adapting the model to group of adult refugees. He will also discuss a new and entirely radical approach to evaluating outcomes, one guaranteed to rock your world. This is the terrain of the artist as policy wonk, an unholy hybrid where quantifying outcomes morphs into an artistic practice, something that can beautifully contribute to both social and artistic impact, rather than being the burdensome report begrudgingly written to appease a distracted funder.

Darren O'Donnell (born 1965) is a Canadian novelist, essayist, performance artist, playwright, director, actor and urban planner. He is the artistic director of the Mammalian Diving Reflex. Mammalian Diving Reflex was founded in Toronto in 1993, and between 1993-2003 primarily produced the stage-based performances of O'Donnell. In 2003, the company began to diversify its approach and generate work in a multitude of forms, focusing on creating "social acupuncture": playful, provocative, site and social-specific participatory performances with non-actors of all ages and demographics, designed to bring people together in new and unusual ways. O'Donnell holds a M.Sc. in Urban Planning from the University of Toronto (2014) and a B.F.A in Acting from the University of Alberta (1988).

Abstracts & Speaker Information

Professor Alan Schechner / Dr Rory Shand with Kim Wide



Chair of Friday's Programme

Professor Alan Schechner

Alan Schechner is the Associate Dean for Creative Industries, Plymouth University. His role is to develop and nurture relationships with Arts and Heritage organisations and the Creative Industries.



Delivering regeneration differently during austerity: The role of partnerships, networks and the creative arts in urban regeneration

Dr Rory Shand, Department of History, Politics and Philosophy, Manchester Metropolitan University and Kim Wide, Director, Take A Part.



This paper is about the role of the creative arts in the governance of regeneration projects. The paper examines the ways in which Take A Part (TAP) as a creative arts organisation has delivered projects and engaged with its local community in regeneration projects that target youth, health or social engagement, and are engaged with the governance mechanisms, through networks, funding projects and projects. TAP has been at the heart of community projects and participation, working with local residents, the local authority, community groups, and local public sector organisations such as schools. The community has been engaged in local projects such as sculpture making, performance and arts projects in schools. TAP has become embedded in the local area and is currently expanding its work across other areas of the city. The role of community engagement is key to the success of TAP; and in several examples of community engagement or regeneration initiatives, its degree of success or failure is dependent on community buy-in and visibility. In the case of TAP, the community has come to see the organisation as a broader beacon than creative arts: rather, it has become a means of engaging, in trying new activities and in realising potential; that is, the main means through which the governance of regeneration in the area has taken place.

Abstracts & Speaker Information

Samantha Jones



Becoming Homebaked: Bricks, Bread and Taking a Slice of the Economic Pie

Samantha Jones, artist researcher and Co-Director
of Homebaked Community Land Trust

Homebaked is located on the high street just a few steps from the famous Liverpool Football Club in the neighbourhood of Anfield that has severely suffered from over a decade of stalled regeneration programmes. Homebaked's principle is one of creating value, both social and monetary, which stays within the neighbourhood and is invested back into its communities. Through the support of the artist Jeanne van Heeswijk, Liverpool Biennial and local residents it established the first UK urban Community Land Trust (CLT) in April 2012. Its first task was to save a local landmark 'Mitchells Bakery' which closed following the decline of the local high street due to significant economic decline and shortage of customers due to significant depopulation of the area. Working with Liverpool based architects Architectural Emporium and resident led design team the 'Build your Own High Street' scheme to challenge and influence local economic drivers through the development of sustainable alternatives to cultural and economic regeneration. In addition to this scheme Homebaked now commissions its own resident artists/makers to creatively manifest on meanwhile sites within a long term strategy of claiming further land into community ownership. Samantha Jones co-director of Homebaked Community Land Trust (CLT) and embedded artist researcher presents a first hand account of Homebaked from its initiation to present day, making visible the complexity of co-producing within failed and volatile local and national economic regeneration strategies.

Samantha Jones is co-director of Homebaked Community Land Trust (CLT) and education programmer for Homebaked Co-operative bakery. Her family is from Anfield and she has been Homebaked's embedded researcher since the projects initiation as a Liverpool Biennial and artist Jeanne van Heeswijk commission. She is practicing artist working in the area of food economics and as a member of Homebaked developing HomeFarm with the aim to and make neighbourhood of Anfield the specialist microgreen grower for the North West. Samantha programmed mediation for the 2010 Liverpool Biennial Festival and previously programmed a number arts & health research projects for FACT (Foundation for Arts and Creative Technology).

Abstracts & Speaker Information

Amica Dall of Assemble



“Messy Everyday Reality”: The Interdisciplinary Practice Of Assemble

Amica Dall, Director of Assemble

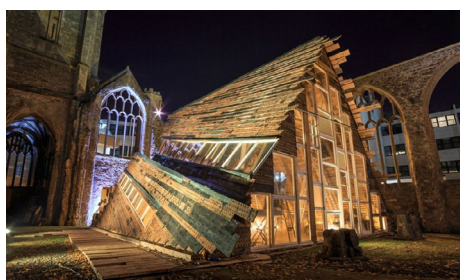
Amica Dall, one of 18 members of Assemble, will discuss the methodologies of the collective. Assemble's projects are united by an ambition to make cities more humane, various and joyful places to live. At the heart of Assemble's working practice is a belief in the importance of addressing the typical disconnection between the public and the process by which spaces are made. Assemble work in an interdisciplinary and collaborative way, across design, research, community organising, architecture and art. Their approach to building starts at the early stages of project brief, and often extends through to the long term habitation of spaces, concerned with the overlap and interplay of material form, construction and use. By their unique engagement with materials and the collaborative process by which their projects are made, their work sits outside the norms of conventional architectural practice. In this talk, Amica will look at the adventure playground as a model for a more open-ended and adaptive kind of urbanism, looking at play, adaptation and cycles of construction and destruction.

Amica Dall is a Director of Assemble. Assemble are a collective based in London who work across the fields of art, architecture and design. They began working together in 2010 and are comprised of 18 members. Assemble's working practice seeks to address the typical disconnection between the public and the process by which places are made. Assemble champion a working practice that is interdependent and collaborative, seeking to actively involve the public as both participant and collaborator in the on-going realization of the work.

Video Programme

Intro / Sanctum

Our moving image intern, Abigail Mckenna, a second year fine art student from Plymouth, has produced the video programme which forms part of the symposium proceedings. Through a series of open calls and approaching artists directly, Abi's curated video programme offers another insight into socially engaged practitioners' methodologies, working across the globe. Thank you to Abi and to the participating artists, producers and commissioners.



Sanctum

Theaster Gates for Situations

A remarkable structure arose from within the bombed-out remains of Temple Church in Bristol. For 24 days, 24 hours a day, the site was transformed into an intimate place of listening, in which to hear the city like never before. Between 6pm on 29th October until 6pm on 21st November, Theaster Gates' Sanctum hosted a continuous programme of sound over 552 hours, sustained by performers, musicians and bands in a temporary structure within the shell of Temple Church, Bristol. Sanctum was Theaster Gates' first public project in the UK, produced by Situations, as part of Bristol 2015 European Green Capital. Whilst open and free to visit day and night, the schedule remained secret.



Chicago-based artist Theaster Gates has developed an expanded practice that includes space development, object making, performance and critical engagement with many publics.

Video Programme

Windsor is Forever / The People's Canopy / Librería Donceles



Windsor is Forever

Broken City Lab

Working with Portland based artist, Jason Sturgill, Windsor is Forever is a community-driven art and tattoo project that gave Windsor residents an opportunity to make a permanent commitment to the city.

Broken City Lab is an artist-led interdisciplinary collective and non-profit organization working to explore and unfold curiosities around locality, infrastructures, education, and creative practice leading towards civic change.



The People's Canopy

In Certain Places

Designed by award-winning Beijing architects ([People's Architecture Office](#)) on the theme of the city of Preston as a meeting place, the People's Canopy is a two-storey high expandable roof structure on bicycle wheels. The ten units are designed to collapse to the size of a double decker bus to be pedalled from one location to another and thereby transform underused public spaces; spaces for auto transport are turned into spaces for pedestrians and events, and open streets connected.

Since 2003, In Certain Places has worked with artists and architects to develop temporary interventions in Preston City Centre, hosted artists' residencies, and organised talks and debates about art practice and place. Collectively, these activities have generated new understandings of the urban environment, enabled new ideas to be tested in the city's public spaces, and formed collaborations between artists, institutions, communities, businesses and other individuals in Preston and beyond.



Librería Donceles

Pablo Helguera and A Blade of Grass

FIELDWORKS is a short documentary series presented by A Blade of Grass that explores the beauty, rigor, and impact of socially engaged art. In this film, 2014 A Blade of Grass Fellow Pablo Helguera opens his pop-up bookstore housing twenty thousand used Spanish-language books and accompanying programming in Red Hook, Brooklyn.

A Blade of Grass is an organization that nurtures socially engaged art. They provide resources to artists who demonstrate artistic excellence and serve as innovative conduits for social change. They evaluate the quality of work in this evolving field by fostering an inclusive, practical discourse about the aesthetics, function, ethics and meaning of socially engaged art that resonates within and outside the contemporary art dialogue.

Video Programme

The Conversation Station / A Decade With Mars



The Conversation Station

Double Elephant

A short film about Double Elephant Print Workshop's 'Conversation Station'. Funded by Time To Change as part of a national campaign, the aim of The Conversation Station is to get people talking about mental health, using printmaking as a means to start these conversations. All artwork was designed by Double Elephant's Print on Prescription group, with the exception of a few generous donations by artist, David Shrigley.

Simon Ripley is a Director of the Double Elephant Print Workshop based in Exeter. Established for 19 years Double Elephant provides workshop facilities for a membership, teaches a wide range of print processes and also has an extensive outreach programme. Simon's participatory practice has included a 12 month residency at Derriford Hospital, printmaking with elderly dementia patients in the UK and USA and work in acute psychiatric settings. In 2014/15 using a mobile print trailer entitled "The Conversation Station", he was part of the MIND funded "Time to Change" project aimed at ending mental health discrimination



A Decade With Mars

Ella Good and Nicki Kent

A Decade with Mars follows the time-line of a Mars colonisation mission to reflect on: what proposing to leave the Earth means; looking at how we live now and how we might live in the future. Our work over the next ten years will document process and outcomes to create a ten-year body of work exploring time, community, sustainability and the future.

Ella and Nicki work cross-disciplinary and often within community settings, with people who would not consider themselves artists. They ask audiences to contribute to process based art work and make unusual live events happen, involving people through conversation or social spaces. Their work aims to engage audiences outside of traditional arts institutions to create conversation and change around society itself - looking at how we, collectively, live.

Video Programme

The Honesty Stalls / Beauty In Transition



The Honesty Stalls

Grizedale Arts

A series of unregulated bespoke stalls and shops selling local and artist-made produce to passing members of the public asking those to pay what they wish. Each of the stalls has its own set of rules and, in some cases a challenge to shoppers to explicitly value the wares, in others empathetic exchange. The stalls will continue to evolve internationally. Permanent stalls exist at Grizedale.

The Grizedale Arts programme actively engages with the complexities of the rural environment. Rather than focusing on creating a finished art product they concentrate on the process, and the dissemination of ideas to a wider audience. In doing so, they typically work alongside the local community of a project to develop and realise work with artists.



Beauty In Transition

Jody Woods and A Blade of Grass

FIELDWORKS is a short documentary series presented by A Blade of Grass that explores the beauty, rigor, and impact of socially engaged art. In this film, 2014 A Blade of Grass Fellow Jody Wood brings her mobile beauty salon to nine homeless shelters over three months in New York City.

A Blade of Grass is an organization that nurtures socially engaged art. They provide resources to artists who demonstrate artistic excellence and serve as innovative conduits for social change. They evaluate the quality of work in this evolving field by fostering an inclusive, practical discourse about the aesthetics, function, ethics and meaning of socially engaged art that resonates within and outside the contemporary art dialogue.

Video Programme

A conversation with Paul Ramirez Jonas and Claire Bishop / Geraldton



A conversation with Paul Ramirez Jonas and Claire Bishop

Video courtesy of Creative Time

Artist Paul Ramirez Jonas and art historian Claire Bishop discuss Jonas' Creative Time commission, *Key to the City*. *Key to the City* bestowed the key to New York City—an honor usually reserved for dignitaries and heroes—to esteemed and everyday citizens alike. For this participatory public art project, Ramirez Jonas reinvented the civic ornamental honor as a master key able to unlock more than 20 sites across New York City's five boroughs and invited the people of the city to exchange keys in small bestowal ceremonies. Upon receiving a key, individuals were then encouraged to explore locations ranging from community gardens to cemeteries, and police stations to museums.

Paul Ramirez Jonas is a contemporary artist and arts educator whose work currently explores the potential between artist and audience, artwork and public. Many of Ramirez Jonas' projects use pre-existing texts, models, or materials to reenact or prompt actions and reinsert himself into his own audience.

Claire Bishop is an art historian, critic, author, and Professor in the Art History Department at CUNY Graduate Center, New York since September 2008. Her current research addresses the impact of digital technologies on contemporary art, as well as questions of amateurism and 'de-skilling' in contemporary dance and performance art.



Geraldton

Pia Lanzinger at spaced

Focusing on Wajarri, an Aboriginal language that today has less than 50 fluent speakers, Pia Lanzinger's project, *Geraldton goes Wajarri*, is concerned with the conservation of this language, and takes Wajarri words into the public spaces of the City of Greater Geraldton. Lanzinger invited Jambinu (Geraldton) citizens to adopt a Wajarri word and to use it in day-to-day life, effectively to become mentors for the language. Through her adopt-a-word campaign and a series of playful public events, Lanzinger created a reservoir of knowledge, a living archive of the language in the consciousness of Geraldton residents.

Pia Lanzinger's practice focuses on collaborative projects in public spaces that attempt to notice the breaks and inconsistencies in the conditions of daily existence, and enable communicative experimentation. *spaced* is a recurring international event of socially engaged art that showcases newly commissioned artworks developed in response to the distinctive characteristics of Western Australian sites and communities. *spaced* seeks to foster the development of new modes of interaction between artists and communities and establish dialogue between regional, metropolitan and international points of view.

Video Programme

Flagged Up



Flagged Up

Deborah Weinreb

'Flagged Up' is a visual route between Stoke Park and Horfield Common, designed to motivate people to get out and explore both of these wonderful green spaces. The images for the banners installed on lamp posts, have been produced through an exciting array of creative workshops held in different areas of Horfield and Lockleaze. Besides containing beautiful images, the banners also communicate good environmental messages, including thoughts on how we treat each other and how we promote a sense of community.

Deborah Weinreb (+D) has been a practicing artist for many years. She collaborates with people and places, to create outcomes that inspire, empower and engage audiences to feel more included and proactive in the places and issues that surround them.

Bursary Holders

Intro

Thanks to generous funding from Visual Arts South West and Plymouth Culture, we have been able to offer fourteen bursaries to community activists, artists, and art writers. Congratulations to the awardees.

Visual Arts South West and Take A Part writers bursaries

Sovay Berriman

Born in Penzance in 1972, Sovay Berriman works between London and Cornwall, across sculpture, drawing, text and event. Her practice demonstrates a dedicated belief in the power of fantasy, that it can give an understanding of our own potential, and boundaries, and present a space to test these. Education, responsibility and endeavour are also themes that recur throughout Sovay's work. The structures and situations she creates identify the edges of potential moments and offer themselves up as activating tools, props to encourage action, whether contemplative or dynamic. Sovay is a Director of ALIAS (Artist-Led Initiative Advisory Service), an experienced art-educator and is currently undertaking a Level 2 City & Guilds Plumbing vocational qualification.

Josh Pulestone

After moving to progressive communities in Bristol and London, Josh returned to Plymouth wanting to replicate the structures of inspiring and collaborative communities in his home town. He started volunteering with Whitleigh Big Local in April 2013, and now sits as Vice Chair, and lead of the Community Hub project. This led Josh to work as a director of the community economic development trust, Four Greens, whose aim is to improve the lives of residents living in the north of the city. This voluntary work has inspired Josh to develop his own social enterprise, focusing on community engagement and development.

Visual Arts South West and Hardwick Gallery emerging artists bursaries

Jazz Moreton

Jazz Moreton is currently a second-year BA (Hons) Fine Art student at the University of Gloucestershire, after four years spent studying at Warwickshire School of Arts. Her current work is concerned with socio-political themes, spanning from feminism to education. Jazz works dexterously across a broad range of media, and her work includes film, sculpture, and drawing.

Adele Cload

Adele Cload is a third year Fine Art student at the University of Gloucestershire. She works with mixed media, using collage to bring her ideas to life. Her work is spontaneous and embraces the idea of 'happy accidents' within her practice.

Bursary Holders

Visual Arts South West and PAC Home artists bursaries

Rachel Dobbs

Rachel Dobbs is one half of the collaborative duo LOW PROFILE (with Hannah Jones, since 2003). LOW PROFILE's practice spans a variety of performative interfaces with audiences including small-scale live moments, gallery exhibitions, books, videos, durational task-led performances, sculpture, text works, sound works and large-scale participatory projects. Their work is informed by (and often made in response to) specific contexts and situations.

Sarah Jane Hodge

Sarah Jane Hodge is an emerging artist specialising in community-based, socially-engaged practice, using space as a primary medium. Currently funded by Arts Council England and Plymouth University's graduate 'Plymouth Fund' to create a land art sculpture with a socially excluded group.

Visual Arts South West artist bursaries

Rob Olins

Rob Olin's practice is cross media, informed by architecture, acoustics and modern engineering techniques, with particular emphasis on the boundaries between art, science and communication. A collaborative approach has always been a key element of his practice; working with specialists, institutions, individual practitioners, community groups and public bodies. A current project, titled The House of Mirrors Sensory Experience, is an installation that is visiting 10 Special Schools in South West England. This project uses brightly painted acoustic mirrors and sound to create an immersive audio environment that makes several discrete sound bubbles within a space that the participant can explore.

Simon Ripley

Simon Ripley is a Director of the Double Elephant Print Workshop based in Exeter. Established for 19 years Double Elephant provides workshop facilities for a membership, teaches a wide range of print processes and also has an extensive outreach programme. Simon's participatory practice has included a 12 month residency at Derriford Hospital, printmaking with elderly dementia patients in the UK and USA and work in acute psychiatric settings. In 2014/15 using a mobile print trailer entitled "The Conversation Station", he was part of the MIND funded "Time to Change" project aimed at ending mental health discrimination. Simon is currently lead artist on a Torbay based project using printmaking and animation to address suicide prevention.

Megan Clark-Bagnall

Megan Clark-Bagnall is a visual artist based in Bristol, born in Derbyshire. She is currently concerned with making artworks via interactive and participatory processes by inviting audiences or select participants to involve themselves in the process of her creative concepts and becoming a part of the project by doing so.

Carolyn Black

Carolyn Black set up Flow Contemporary Arts to create encounters with art in unusual places. Carolyn devises and delivers art projects for organisations and artists on varying scales, from one-to-one support for an artist to large, multiple-site projects with many partners. Her broad portfolio enables her to take a fresh, outsider perspective and identify innovative approaches suitable to individual needs – whether it is finding new solutions or applying tried-and-true methods that have evolved through experience. She has always had a penchant for new technology and the impact it has on culture alongside a passion for how we curate objects.

Carolyn has an MA in Fine Art and works as a visual arts producer, art consultant and writer.

Bursary Holders

Plymouth Culture and Vital Sparks community activators bursaries

Sandy Wager

Sandy Wager is the founder of Whitleigh Arts, a community project. In 2017 Sandy plans to organise the Whitleigh Music & Dance Festival which will involve regular workshops throughout the year. She received a Vital Sparks bursary in 2015 for my Whitleigh Words Festival, a mammoth event, involving the community, that took place over a period of eight months. She has also previously organised and designed the Whitleigh Green painted steps project and involved the community plus many other events. More can be seen on the website at: www.whitleigharts.weebly.com

Jon Brown

Jon is engaged in community arts and heritage; having been involved with set up of the board for Take A Part CIC and having been involved with BBROOTS (Barne Barton, Plymouth) community arts engagement for several years, as well as local neighbourhood community engagement and arts projects. He is attending the symposium to see what can be done to improve inter agency and community projects where he is based, as well as to bring new ideas and practice to future projects.

Hilary Kolinsky

Hilary Kolinsky's work crosses between architecture, social history, academia, and community action. She is an active member of several community action groups including the Hoe Conservation Area & Residents Association, the Ernesettle Community Forum, and Plymouth Architectural Trust. Within these groups she has co-organised a number of free local events including building visits, talks, fun days, and most recently, the proposed Salt Screen visual arts event at Tinside Lido (planned for 2017).

Barbara Hampson

Barbara Hampson is a Support Worker at Timebank South West, and a founder of Glad Rags, a group which meets weekly in Stonehouse to make rag rugs and willow decorations for community celebrations.

Now & Next



With delegate tickets for the symposium at Radiant Gallery sold out, a livestream of the event will be screened in the PAC cinema to allow more people to participate in the symposium. Delegates of ALMOST LIVE can take part in the conversations and debates of the event by commenting on the livestream and livetweeting. If you don't have a tablet or smartphone, the PAC MC can put your question forward to the symposium speakers for you! Thanks to Plymouth Arts Centre for their support with this event; helping to make this an affordable way to engage with the symposium.

Other ways to contribute to the discussions during and after the symposium:

Tweet us [@takeapart](#) using the hashtag #socialmaking

Comment on our video archive at www.bit.ly/1UZIYib

Post on our facebook page at Take A Part

Email us at social.making@effordtakeapart.org.uk

Please do let us know your feedback using our online evaluation form at www.bit.ly/1Rw6D4q or using the paper evaluation in your delegate packs.

Thank you to all speakers, chairs and delegates for your contributions to the symposium.

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