

Appendix One

Script from Philosophy Video

The necessities of life are food, shelter and companionship.

and art?

Philosophic questions about existence and the path of human life were addressed through the use of myths, stories and rituals.

Who made the world?

The Natural philosophers argued nature's sources.

and what is it made from?

Empedocles believed in the 4 'roots' or elements: earth, wind, fire and water

But where did I come from?

Democritus believed that everything was made up of tiny building blocks, which he called atoms

How do we make a society?

The Sophists asked 'what is natural and what is due to the effects of the social structure'.

Socrates said 'one thing only I know and that is that I know nothing.'

How do we fix a broken society?

Plato came to the conclusion that there must be a reality behind the material world. He believed that humans were endowed with innate ideas.

Aristotle thought that things that are in the human soul were purely reflections of natural objects.

Is there a god?

Is Nature - God? or God - Nature?

Do we have souls?

Do we all have souls?

Do animals have souls?

What is a soul, and how do you get one?

Jesus asked for belief in the father, the son and the holy ghost.

Christianity was adopted by the The Roman Empire.

Why are so many wars based on the clash of religious beliefs?

How can everyone be 'right'?

The Church closed Plato's Academy in Athens and the monastic order the Benedictine monks was founded.

What is the nature of evil?

St. Augustine took the Platonic view of eternal ideas and located them with God.

Is God ever evil?

The Greco-Roman culture was split into three. Roman Catholic in the west and influenced most by Neoplatonism, Byzantine in the east and influenced by Plato and Arabic in the south and influenced by Aristotle.

Can we recognise evil when we see it?

Do we recognise it in ourselves?

Is it something we can accept?

Medieval philosophers questioned the role that 'reason' had within this Christian truth.

Do you have to understand evil to know good?

Are they the two sides of the same coin?

Thomas Aquinas presumed that God was the formal cause, that Aristotle believed set natural processes in motion.

Is the future pre-determined?

Do we have any control of our lives at all?

Societies were decimated by plagues like the Black Death

Why?

Why do the innocent suffer?

The Renaissance was influenced by more common use of the compass, the printing press and firearms

Copernicus placed the earth in orbit around the sun rather than the other way round.

How can we come to terms with faith in a scientific era?

Francis Bacon said, 'Knowledge is power'

Galileo said 'Measure what can be measured and make measurable what can not be measured'

Descartes said 'Cognito, ergo sum' - 'I think therefore I am'

Isaac Newton developed what we know call the Law of Universal Gravitation.

Who made the universe?

John Locke asked where do we get our ideas? and Can we rely on what our senses tell us?

Berkley believed we only exist in the mind of God.

Hume explored the notion that the expectation of one thing following another does not lie in the thing but in our expectation of it.

The Enlightenment philosophers explored the 'natural rights of the citizen'.

Enlightened?

Kant believed the rationalists and the empiricists were both half right and both half wrong for both 'sensing' and 'reason' are necessary requirements .

To what? How? When?

Are there satient beings on other planets?

Is time constant?

What is art?

Can art effect social change?

'Modern' is a label for the state of something that has undergone a transition from the old to the new.

Modernity is linked to the impact of the industrial revolution and societies interest in a more democratic political structure.

Socialists believed there needed to be a democratization of the economic order.

Is money evil? Does power corrupt?

How do we save the world?

Have we the right to change the life of others?

Who has the right to decide? and on what grounds?

And who enforces the decision?

Popper felt that we all have our philosophies, whether or not we are aware of this fact, and our philosophies are not worth very much.

The United State's obsession with material progress is used as a social symbol of the modern world, but this culture can not been seen as mutually exclusive to religious pursuits

Are religion and modernity ever mutually exclusive?

Habermas explores the possibility of 'valid law'

What's valid laws?

Foucault questions our relationship to our knowledge of society and the world. He has argued that modernity was incapable of producing a morality that was other than self-referential.

How do we know what we know?

Post-modernism addresses cultural concerns in the exploration of the role of the 'other'

Irigaray states that what we need is a general cultural mutation as she believes that patriarchal culture is founded on sacrifice, crime and war.

The current call is 'Are we post post-modern?'

What comes next?

Jencks believes 'The postmodern movement will be there as long as the forces to which it responds also continue.'

I ask but is it art? The answer is that you can not tell by looking.

But is it art?

Appendix one

Script from Function of Art in Society Video

Life is short, the art long.... Hippocrates 400BC

Throughout history, civilisations have relied on The Arts and its use of metaphor to give meaning to life. Could the loss of societies central metaphors be historically linked to the fall of civilisations?

Aptekar states 'Art is still, as it was in the beginnings, a magic aid to mastering the real world.'

Where there is no understanding there is no knowledge; where there is no knowledge there is no understanding. The Talmud

Robert Burdette Sweet writes 'The body politic and our daily lives lack meaning because belief in our metaphor grows frail.'

If we are the lucky country why is the gap between rich and poor getting wider?

If a majority of our ancestors chose to come to this country, how come such a high percentage of their grand and great-grand sons are choosing to take their own lives?

If the United States is an economic leader we are attracted to follow, how can we reconcile ourselves to the fact that on a regular basis their children take up arms and kill each other?

My art gave me a reason to live. Edvard Munch

In 1950 Lukacs wrote 'Great artists have forever been pioneers in the advance of the human race. By their creative work they uncover previously unknown interconnections between things- interconnections which science and philosophy are able to put into exact form only much later.'

Art transfigures while it transfixes- it is art that molds, remakes and preserves. Andre Malraux 1956

Are we so burdened with a collapse of collective belief and a cynicism directed toward all authority that we are unable to see?

Can we move past the spot where our societies collective expression is relegated to the domain of the individual?

I am interested in art as a means of living a life; not as a means of making a living. Art is the most important of all studies.... Robert Henri 1923

In 1937 H Read wrote that it is only when we have clearly recognised the function of art as a mode of knowledge parallel to the other modes by which people arrive at an understanding of their environment, that we can begin to appreciate its significance in the history of humankind.'

Artists are not paid for their labor, but for their vision. James Abbot McNeill Whistler 1890

Webber and Challans note that 'Pay and conditions in the arts, except for a very privileged few, are so extremely - and notoriously- inadequate that there is little to say about them.'

Is our society doomed?

Are we all playing active roles in its destruction?

Can the process of producing art be the missing script that can convert the roles we play from destructive to constructive?

The creative process- the process of making art- is the single most effective planning, problem solving, and decision-making process available
Thorn and McDaniel

John Dobson believes the future for business lies with a change of corporate culture led by the new 'aesthetic manager'.

Perhaps the creative person uses problems in a constructive way. Maybe that is what life is all about. Bonnie Cashin 1970

Don't you think it's all connected? Art either exists within or creates a sense of community. Even during an act of solitude like reading a novel, you are linking with both the author and all the other readers who have or will read the book. By discussing the story or your opinion of it your adding to the art of storytelling. The whole nature of The Arts requires interaction, discussion, dialogue; a sense of connection.

Art is not a thing; it is a way. Elbert Hubbard 1927

Kants view was that art involved the perfection of a concept; the concept is dreamt up by more creative agents in the social process which leads to the concepts full realization, by means of some more exacting and task centred set of activities.

If metaphors are society's images and these images can take the form of words, sounds, shapes, textures etc. that are used to convey meaning. The when we use the term art to describe these images, should we not acknowledge that art is fundamental means for all of us to sustain existence and identity?

J Tusa states 'much of what the arts offer is unpopular with, and seen as antipathetic to, the predominant drift of society. That will always raise problems for marketeers. And the big one they have to face is that when the arts have been at their most shocking and unpopular that they have laid the seeds for their greatest subsequent successes.

If I say it is art, it's art to me. Hans Arp 1948

Robert Burdette Sweet believes that 'art is a practical necessity to daily life. It is 'the foundation of tribal identity, purpose, and, above all, cohesion. If we don't cohere, we die; it's as simple as that. A metaphor lost is ruin itself and a metaphor gained (or sustained) is tantamount to survival.'

The artist never dies. Henry Wadsworth Longfellow 1844

Can art educate and inspire and enable us to cross boundaries of nation, of race, and of culture?

We become what we contemplate. Plato 350 BC

Within our own society, art can give voice and understanding to a whole variety of minority groups. In Pedagogy of the Oppressed Paulo Freire outlines the first pre-condition for overcoming oppression as 'revealing the oppression that exists'.

Art is the evocation of man's inner nature. ... (A)rt ..is the history and psyche of race brought into focus. Martha Graham 1937

Art does not just give us meaning it can also help us in the search for meaning in our lives. Can it not also enlarge our experience? Does it not also present patterns of existence that help us work out our own beliefs?

Wolff argues for a populist rather than an elitist view of art's relationship to its audience, for 'it is 'popular consciousness' which is essential to the stability of our present society, and which is also vital to any ideological change, from the recognition and rejection of sexism to the understanding of class nature in society.'

Creative minds have been known to survive any kind of bad training. Anna Freud 1946

If the creative process is the ultimate teacher then why aren't we encouraging people to create, not just act as passive observers or consumers of artistic product?

Ted Bacey at a conference called Bi-Culturalism, Multiculturalism and the Visual Arts states 'European culture..... is dominated by the values, beliefs and aspirations of the sub-culture of middle-class, and middle aged males and it stands opposed to the values, beliefs and aspirations of other sub-cultures within our own culture, specifically those of women, the young and the working class.'

Art is for the inner place, the inner place for other people, too. Erica Jong 1972

If art is a practice then do we need to do it everyday?

Ruth Bereson at the AIMAC'99 International Conference on the Arts and Cultural Management, points out that by: '..describing 'the arts' as 'an industry' it has meant that creativity has been viewed as nothing more than a saleable commodity.'

Being an artist is life itself. Jackson Pollock 1932

While we continue to define art in terms of products rather than of human values, we move the debate away from what constitutes art to what, in effect, constitutes good management of cultural delivery systems

Did you know that the separation of the roles of art, craft, and business is a strictly modern phenomenon? Michelangelo and Da Vinci are famous as artists but they are also remembered as practical craftspeople and astute business managers.

Radbourne & Fraser write that 'The inherent danger in the nexus between policy and funding is that government funding may become a means to an end. The arts manager may pursue funds at the expense of integrity; or to demonstrate support for a political ideology; or cling to a budget in the hope of grant renewal; or to praise and practice government policy in order to survive declining subvention.'

Art is that which, despite all, gives hope. Frederick Franck 1981

Art leads us into the very important non-rational aspect of being human. It unleashes the power of the human imagination. The power of the imagination is as integral to the scientist, the teacher, and the politician as it is to the artist.

Creativity can be described as letting go of the certainties. Gail Sheehy 1981

Aristotle saw all art as an imitation of life, let's investigate the possibility that life imitates art or that it should and will, if only we citizens can hone in on art's innate ability to reveal, relieve, explore, and redeem.

Art is obsession with life. Francis Bacon

Are you taking an active, artistic role in your own life?

Appendix one

Script from Decision-making video

The Australian Concise Oxford Dictionary states that a decision is the '...settlement of a question, conclusion, formal judgment'

'For sweet decisions, mix a dash of knowledge with a cup of ignorance.' Bruce Bower (1999)

Is a decision an end, a beginning or merely a point along the way?

Bruce Bower recently stated that 'Analysis of research of decision-making shows that people can train themselves to make correct decisions quickly as long as they select the right information about their environment on which to base their decisions. Behavioral scientists call this decision-making bounded reality, and admit that it is limited to the individual's rational thought ability.'

No matter how informed a decision making process may be in an organisation, politics is often the final arbiter... Mark St Leon (1996)

Historical, social, political and economic information about the context of the wider world, and details about the individuals, organisations and institutions that may be involved all form part of the context of the decision making question. Do we consciously or unconsciously contextualise the question? Can we separate the two?

Jeff Davidson states that 'Instinctive decisions aren't made out of the blue, but are based on a complex set of decision-making guidelines that have been developed over the years'.

Does more necessarily mean better? Can too much research just confuse the issue? Voltaire said that the multitude of books is making us ignorant?

When we're confronted with too many choices, it confounds our ability to choose, and we proceed as if we had no choices. Jeff Davidson (1996)

Bayesian deliberation is a mathematical procedure for choosing best options

1. List all potential courses of action
2. Compute the desirability of each course of action
3. Highest score wins.

Creative decision making is an alternative.

1. **Set a plan, consisting of strategy (how) and goal (what)**
2. **Use intuition (predictive deduction) and or experimentation to evaluate the chance of the strategy achieving the goal.**
3. **If so implement, if not modify**

Points to remember from *Making Smart Choices* (1999)

- Address the right decision problem
- Clarify your objectives
- Create imaginative alternatives
- Understand the consequences
- Grapple with your tradeoff
- Deal sensibly with uncertainties

- Think hard about your risk tolerance
- Consider linked decisions

Is decision-making exploratory or normative?

Should decision-making be instrumental (fitting into problem solving, adaptive calculus) or interpretive (finding individual or social meaning)? Or Both?

John Chicken writes in the *Risk Handbook* 'The decisions that decision-makers make are determined to a large extent by their perception of the risks inherent in the options available'

Are decision-makings processes actions of individuals or are they interactive parts of a bigger system?

New evidence suggests that for choosing ones action in many real-world contexts, ..bare bones tactics work at least as well as complex statistical formulas that consider voluminous data. Studies also suggest that simple strategies wring insight out of shifting environments with much greater ease than fancy probability equations do. Bruce Bower (1999) p348

The increased study in organisational behaviour has witnessed a dramatic shift toward a more cognitive perspective in decision-making. Are we getting stuck in our heads?

The speed required to make a decision is crucial to an organizations capacity to make profits.
John Chicken (1996)

There is only one thing in life that can't wait three minutes, what is it? Death. If it is a life and death situation you need to react immediately otherwise give yourself your three minutes.

Jeff Davidson believes 'Your ability to make choices is enhanced when you make fewer choices in a given period of time.'

But doesn't practice make perfect?

In decision-making, variables such as personality of decision-maker, ethical norms, psychological considerations, and the decision-makers own subjective utilities all come in to play.

Down through the ages, the lions share of decisions- at least those we can document have been made by men. Barbara Ettore (1998)

Why is it that many of the groups that make the big decisions that effect our lives seem to have insufficient skills in 'group' decision-making processes

Herbert Simon writes in *Rationality Gone Awry*, 'Any veridical account of economic decision-making must take into account the psychological capabilities of decision-makers, and in particular their limited abilities to envision 'all possible' decision alternatives, to deal with the uncertain consequences of taking one decision or another... and even to mediate among their own competing preferences '

What good is a decision if it can't or won't be implemented?

Too many strategies and reports full of what seemed to be 'good decisions' lay gathering dust.

Once the decision is made it might as well be seen as a good decision, given effort, evaluated and reconfigured as necessary.

Appendix one

Script from Creativity Video

To develop a complete mind: Study the science of Art; Study the Art of Science. Learn how to see. Realise that everything connects to everything else. Leonardo Da Vinci

Our society holds a very romantic view about the origins of creative achievements in the arts. The view of the creative genius is long held and prevalent

If a person looks sharply and attentively, they shall see Fortune; for though she is blind she is not invisible.

The artist must realise they do not create - they materialise. Horia Bernea

Spoon feeding in the long run teaches us nothing but the shape of the spoon

Certain environments are notoriously hostile to creative work. Paradoxically universities are among them. John Adair

We must learn to unlearn. Disraeli

There is an assumption that a sudden creative leap is made by the genius without them being consciously aware of where it came from. Another assumption is that creative people have an indefinable quality that allows them to do what they do. They are seen to be lucky and should be grateful for being gifted.

Look well into yourself, there is a source which will always spring up if you will search there. Marcus Antonious

There is a great deal of unmapped country within us. English proverb

To create is always to do something new. Martin Luther

Chance favours only those who know how to court her. Charles Nicholle

If a person begins with certainties they shall end in doubts; but if they will be content to begin with doubts they will end in certainties. Frances Bacon

You should develop your ability to see things and make detailed observations. For they are the materials for future creative thinking.

John Adair

Experience has shown, and a true philosophy will always show, that a vast...portion of the truth arises from the seemingly irrelevant. Edgar Allen Poe

Some researchers emphasize the importance of detailed knowledge and /or expertise in the problem area. While others like John Adair states 'The lack of expert or specialised knowledge in any given field is no bar to being able to make a creative contribution.'

There is no abstract art. You must start with something. Pablo Picasso

Margaret Boden, defines creativity as the generation of ideas that are novel, surprising, and valuable. In her article *Links between Machines and Creativity* she identifies three distinct types of creativity.

1. Combinational creativity which involves unfamiliar combinations of familiar ideas.
2. Exploratory creativity which involves the exploration of some structured conceptual space (style of thinking) available in some preexisting culture.
3. Transformational creativity which involves the alteration of one or more dimensions of the relevant conceptual space.

The only way to find the limits of the possible is to go beyond them, to the impossible.

Arthur C Clarke

Creative thinkers have a higher threshold of tolerance to uncertainty, complexity and apparent disorder than others. John Adair

Our creative imaginations must have something to work on. Nothing comes out of nothing. Lisa

Chaos often breeds life, when order breeds habit. Henry Adams

One doesn't discover new lands without consenting to lose sight of the shore for a very long time. Andre Gide

I can't say I was lost but I was sure bewildered for three days. Daniel Boone

No great discoveries are made without a bold guess. Isaac Newton

Kerka identifies strategies that educators can use to help people develop their creative potential as:

- Creating a climate that encourages assertion of ideas rather than reliance on order and tradition.

- Creating a safe place for risk taking.
- Encouraging a spirit of play and experimentation.

Curiosity is one of the permanent and certain characteristics of a vigorous intellect.
Samuel Johnson

Creative people are extraordinarily highly motivated, both to work and to produce, but, more than that, they are motivated to produce entities that are both new and valuable... Albert Rothenberg

I invent nothing; I rediscover. Rodin

Nobody is so clever that they know what they are doing all the time.
John Irving

Every exit is an entry somewhere. Tom
Stoppard

Some researchers have taken a cognitive approach emphasizing the relationship of creative art making and problem solving. While others prefer to emphasize its role in problem finding. This suggests that the creative process can be more than a solution to a problem. It can also be part of a larger quest for analysis of a situation to identify or find the nature of the problem.

The wise person doesn't give the right answer, they pose the right questions.
Claude Levi-Strauss

There are risks and costs to a programme of action. But they are far less than the long-range risks and costs of comfortable inaction.
John F Kennedy

If you wait for inspiration you may wait forever Lisa

Creative thinking can not be divorced from the process of working it out.
John Adair

We must doubt our talent; we must not doubt our inspiration. Francois Truffaut

I think, for months, for years. Ninety-nine times the conclusion is false. The hundredth time I am right.
Albert Einstein

I question Leonardo Da Vinci

A person who thinks creatively will never look upon life as finished.
John Adair

Discovery consists of seeing what everyone has seen and thinking what nobody else has thought.

The only thing the researcher found that they *all* had in common was a motivation to be creative.

I prefer the notion of process over product and therefore I turn to description over definition.

My description of the creativity is therefore:

A process someone actively pursues to find or produce something new and useful. lisa

Appendix two

Copy

Draft Article

June Bulletin 2000 Community Arts Network News

Member Get-together

Decision making in the arts and its effect on the creative process

A free workshop for CAN members

Facilitator: Lisa Phillip-Harbutt (long term CAN member and ex CAN trainer)

Tuesday 13 June

6pm to 9pm

CAN Training Room

197 Hindley St

A 3-hour workshop which will involve participants exploring and developing ideas in four key areas:

- The history of western thought.....*how we have come to think as we do*
- The function of the arts in society...*what we do in a social context*
- Decision-making.....*what influences how we decide*
- Creativity.....*how we do what we do*

The workshop will utilise participatory action research in which participants use a 'plan, act, observe, reflect' format which is a process Lisa is researching as part of her Masters in Research at the University of South Australia.

The workshop will involve:

- Warm up exercises
- Viewing 4 short videos
- Group discussions
- Recording of ideas and outcomes
- Evaluation

This is a great chance to contribute to the ongoing critical debate necessary in the development of our community arts practice – and we think you'll have a great time!

Appendix three

Participants
Data Collection Forms

Lisa Philip-Harbutt

Decision-making in the arts
and its effect on the creative process

covering

History of Western Thought

The Function of Art in Society

Decision-making

Creativity

Australian Centre for Arts Management
University of South Australia

Arts SA / Uni SA Arts



Management Research Fellowship

History of western philosophy

Data collection

What do you believe are the most significant ways that the history of western thought has influenced our society?

What are the issues that the video raises, that have pertinence to your life?

What are the issues that the video raises, that have pertinence to your work?

Group work

As a small group try to decide on 4 major issues.

-
-
-
-

The function of Art in Society

Data collection

How would you define the function of the Arts within our society?

How would you define the role of the artist within our society?

What are the issues that the video raises, that have pertinence to your work in the Arts?

What are the issues that the video raises, that have pertinence to your life?

Group work

As a small group try to decide on 4 major issues.

-
-
-
-

Decision making

Data collection

What are the issues that the video raises, that have pertinence to your work in the Arts?

What are the 4 major criteria that you use in your general decision making in relation to your artmaking?

-
-
-
-

Consider a recent art making process, chart the criteria for the decision and the major players in the process.

Group work

As a small group decide on 4 major issues.

-
-
-
-

Creativity

Data collection

What are the issues that the video raises, that have pertinence to your work in the Arts?

Consider the steps you take during creative process. Attempt to chart the steps taken during a typical art making process.

Group work

As a small group decide on 4 major issues.

-
-
-
-

Appendix four

Participants
Group Action Planning

Lisa Philip-Harbutt

Decision-making in the arts
and its effect on the creative process

covering

History of Western Thought

The Function of Art in Society

Decision-making

Creativity

Australian Centre for Arts Management
University of South Australia



Arts SA / Uni SA Arts

Management Research Fellowship

Planning Future Actions

Key area? (circle appropriate one)

Western Thought

Art

Decision-making

Creativity

Name key issue

Name key stakeholders

Suggest 3 possible actions to improve issue

•

•

•

Describe Action 1

Identify all things you need to carry out this action
(add possible sources of these things)

Identify things that could get in way of carrying out this action

Set timeframe for achievement

Describe Action 2

Identify all things you need to carry out this action
(add possible sources of these things)

Identify things that could get in way of carrying out this action

Set timeframe for achievement

Describe Action 3

Identify all things you need to carry out this action
(add possible sources of these things)

Identify things that could get in way of carrying out this action

Set timeframe for achievement

Appendix five

Script from interactive video presentation

Title

Is Action Research a useful tool in identifying key issues associated with decision-making processes in the arts and cultural sectors in South Australia?

Lisa Philip-Harbutt
Student at University of South Australia

Lisa

Decision-making in the arts sector can be seen as problematical as many of the 'primary' decisions are made away from the 'primary' creative practice. The criteria for decision-making may be perceived as based on organisational or financial need, rather than creative output or social need. I believe these perceptions need testing and my quest has been to find the most appropriate way of doing this. My paper reports on the usefulness of Action Research as a tool for a range of people working within the arts and cultural sectors in their exploration of decision-making processes.

Male & Female

'who gets to decide what, for whom?' 'and how does it effect what we do?'

Lisa

Art is a vital aspect of life- and as artswokers we are well equipped to contribute to the research and development of our society. This means however, that there will always be some working within the arts who act as agents of change and there are forces within our society that are resistant to change.

Male Q

The twentieth century has seen the most rapid technological progress in the history of human civilization. We also know that in much of the world, people are dealing with greater uncertainty in their personal lives than ever before (Adams 1999).

. Female Q

.technological advances have drastically changed not only the goals of most members of society, but also the means they have to obtain them (Stanziola 1999).

Lisa

This research is also about change, but our aim is

Male Q

to transform the social environment through a process of critical inquiry-- to act on the world rather than being acted on (Miles and Huberman 1994).

Lisa

Yes, The empowerment of the participants has been crucial in this research.

Male

Research often uses a decompositional approach, whereby the problem is divided up into parts and investigated separately.

Lisa

This may not be the most appropriate way when looking at the arts. Creativity calls for exploration into the possible not just the known.

Female

It may be necessary to paint the bigger picture before zooming in on a specific part of the arts.

Male Q

'... to improve a carburetor and engineer must first understand the operation of the engine that the carburetor supports.' (Zabriskie & Huellmantel 1994, 108)

Female Q

'In a traditional model the processes, roles, relationships and decision-making are hierarchically structured.' (McDaniel & Thorn 1994, 52)

Male Q

'hierarchical structure is pitted against the creativity, intuition, collaboration, and values of the artistic process that drives and defines the organization.' (McDaniel & Thorn 1994, 53)

Lisa

In many cases the hierarchy has introduced, (under the impression it will be seen as a symbol of long term planning) a series of levels or filters that 'wants' input and 'needs' servicing. This complexity can in fact inhibit strategic thinking and I suggest also the creative process.

Male Q

'Pay and conditions in the arts, except for a very privileged few, are so extremely - and notoriously- inadequate that there is little to say about them. (Webber and Challans 1993, 43)

Female Q

In 1994 an artists median income from their principal artistic work was \$5,000 and two thirds of all artists earned less than \$10,000 from their primary artwork. In contrast artists, on average, worked 25 hours a week on their principal artistic occupation (Throsby & Thompson 1994).

Lisa

That's between \$2 and \$4 an hour.

Male

Small arts organisations in Australia are finding the time and expertise needed to service funders and sponsors is removing their core staff away from their primary practice. Many of these organisations are finding it more and more difficult to innovate and create.

Female Q

The complexity of the environment, and the market driven funding criteria 'has necessitated a proliferation of managerial tasks needed to realise art to its audience.' (Creese 1997, 63)

Lisa

This situation is highlighted by the introduction of more stringent accountability systems from funders and raised expectations accompanying more competition for the sponsorship dollar. Artworkers often talk about on the 'strings attached' to funding or sponsorship dollars.

Male Q

'In addition to curtailing the ability of many artists to pursue their work, these circumstances create an atmosphere in which a kind of economically based censorship can become every bit as serious as the political type.' (Riley 1994, xviii)

Female Q

:'..despite all the growth and development, many people in the arts are anxious about the future.' (Byrnes 1993, 2)

Lisa

So we have issues and I came to Uni 'Desperately seeking solutions' but then I found Action Research

Female

Lewin first used the term 'action research' in a paper called Action Research and Minority Problems in 1946. This paper describes AR as

Male Q

'a comparative research on the conditions and effects of various forms of social action and research leading to social action'. (Lewin)

Lisa

He went on to describe the process as

Male Q

'a spiral of steps, each of which is composed of a circle of planning, action, and fact-finding about the result of the action'. (Lewin)

Lisa

Now Moreno had developed a view of action research in which the 'action' was about activism, not just about changing practice.

Female Q

Moreno's activist style of research in turn influenced Lewin.

Lisa

AR is still often linked to activist movements. These movements, established to facilitate change, recognise that in many situations, people need to re-appropriate knowledge that has been lost or taken from them and develop their own knowledge skills, so that in the longer term, they can actively participate in the ongoing social production of knowledge.

Male Q

It is not possible to understand a social system without changing it. The passive observer cannot learn anything rational about the inner dynamics and conditions of systems. (Lewin, Whyte)

Lisa

This research project agrees and has utilized a Participatory Action Research approach that embraces activism by encouraging an active group of participants in their quest to 'make change'.

Female

Participatory Action Research (PAR) is 'learning by doing'.

Male Q

A group of people, (which includes the researcher as participant), identifies a problem. They then move through a series of learning cycles that use a plan-act-observe-reflect format with the aim of improving the problem (Kemmis and McTaggart 1988).

Female Q

PAR could be seen as a more holistic approach to problem-solving or making change, rather than a single method for collecting and analyzing data (O'Brien 1998).

Male Q

Action research as both action and research. Action to make change and research to add to the collective knowledge bank. (Bob Dick 1993)

Lisa

So it is the research part, the study of the problem through a systematic and theoretical approach and the way the researcher integrates this theory back into the action research cycles that distinguishes this methodological approach to making change from daily problem solving or creative activity.

Male Q

The standard approach to social research could also be described as a top-down model. It is commonly assumed that, in order to meet the exacting standards of science, the professional researcher should exercise maximum control over the research process, from the initial design to the conclusions and recommendations emerging from the study. Participatory action research challenges this standard model (Whyte 1991b).

Lisa

As a PAR research group, we look more to Foucault who recommends studying power operation at local level, and via bottom-up, perspectives.

Female

PAR encourages the actual experience of taking responsibility for attempting to initiate change. It is combining academic knowledge with practitioners' experience and know-how.

Lisa

As groups of people conduct research on issues that matter to them, they are changing power relations by controlling the research processes that may have historically been used to control them, and by recognizing that the knowledge they generate can be used to support broader social struggles. This may also place them in a position to report on the process in a more accessible format.

Female Q

We need a commitment to 'share what you have learned together with the people, in a manner that is wholly understandable and even literary and pleasant'. (Fals-Borda 1995, 9)

Lisa

PAR is often quoted as being more applicable than mainstream research methods in situations requiring responsiveness, flexibility and action. It may therefore be more relevant for practitioners such as artswokers.

Male

Within the positivist paradigm the researcher is an outsider who acts as a neutral observer. They control the context of the research in order to prove or disprove these natural laws. In this model validity is achieved through the elimination of bias and therefore the objectivity of the researcher is an issue.

Lisa

In contrast to that, the role of the researcher within a PAR approach could be described as one of active involvement, not detached observation. Decision-making could attempt consensus, rather than the use of a top down decision-making structure and the political natures of the participants and the context could be embraced rather than attempting to maintain a neutral environment.

Female

Within many areas of research, replicability is also crucial. It is seen as valid if it can be repeated. But replicability and responsiveness are hard to achieve in one project. One may suffer when you focus on the other. Conventional research does not set out to achieve responsiveness as it is interested in the results being repeated.

Lisa

Perhaps this makes it unsuitable as an agent of change. PAR values responsiveness over replicability, as it is very difficult to achieve action as part of the research if you are not responsive to the changes as they occur. But is it valid?

Male Q

Validity can however, be pursued in other ways. I suggest the use of multiple sources of evidence.

Lisa

Yep To collect our evidence we undertook a series of Data Collection Workshops

Male Q

'The separation of the roles of art, craft, and business is a strictly modern phenomenon.'
(Dobson 1999, 125)

Lisa

For the purpose of this research I have chosen the term 'artswoker' as a re-joining of these different roles. I describe an artswoker as someone actively involved in the creative process of artmaking. There were 8 workshops with a total of 71 participating artswokers.

Female

They describe themselves as: artists, community artswokers, cultural development workers, craftspeople, arts managers, arts bureaucrats, performing artists, emerging artists, arts project officers, educators and cultural consultants.

Lisa

Only a couple of participants had heard of Action Research but not one had used PAR in their work or practice

Male +Lisa

The first cycle workshops involved the participants working on 4 key areas.

- History of western thought----- **how we have come to think as we do**
- The function of the arts in society ----- **what we do in a social context and why**
- Decision-making ----- **what influences how we decide**
- Creativity ----- **how we do what we do**

Lisa

Each key area was introduced though a warm-up exercise called a values walk.

Female

Next the participants watched a video for each key area.

Lisa

The participants then responded in writing to questions related to the warm-up exercise and video. They then formed small groups and discussed similarities and differences in their responses. These small groups then analyzed this information to see if there were any key issues for the arts sector that were evident within their discussions. This was fed back to the whole group.

Female

When all four key areas were covered, larger groups formed around one of the issues that had arisen. Each group developed an action plan on how this issue could be addressed further.

Lisa

Evaluation of the workshop and suggestions for the future involvement rounded up each of the sessions.

Male

The data collected in these workshops was then collated. Many of the issues raised were similar and were easily grouped into the topic headings of Power, Knowledge, Value vs. Money, and Actions.

Lisa

Questions formed under each of these topics easily but it still wasn't addressing the fact that artworkers often played more than one role in the arts sector (eg craftsperson, part-time lecturer and boardmember or composer, gig musician and arts advocate). We needed to place the questions within a context. The participants seemed to be talking from three distinct viewpoints. From a social perspective, on an organisational level and as an individual artworker.

Female

The usefulness of action research to the arts community will become evident in its use by arts workers.

Lisa

Action Research has also proved useful for me in allowing me to discover a legitimate position with an academic framework.

Male

This was possible because of a common language and logic that is apparent in both action research and the artmaking process.

Female

As workshop participants we commented on the fact that the plan-act-observe-reflect format was very similar to our own creative processes.

Male

In discussion we acknowledged however that often the 'reflect' part of the cycle is shortened due to the financial pressures of trying to earn a living.

Lisa

Legitimizing reflection time has been a revelation for me both as the artworker and the researcher.

Male

Understanding that we can add to societies body of knowledge through the workshop process and not just through our artistic processes has also been empowering.

Lisa

**Its been fun and
It has been empowering**